

CRYPTIC TVMIES

Issue #5/Spring 1994

In this issue...

the *FABULOUS* Waiters



plus

Gas Huffer
Devil Dogs
The Gears

The Romulans
Untamed Youth
The Dirteez

The Superkools
The Muffs
The Surfdusters

The Others
Date Bait
The Undead

Stand GT
Roadrunners
... Others



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"A long time ago, it meant something to be crazy. Now, everyone's crazy."
- Charles Manson, 1994

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**CRYPTIC
TYMES**

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I think this is probably the hardest editorial I've had to write for this 'zine. With past issues, the editorial was often the first thing I wrote, but for this ish it was one of the last. The reason for it being difficult to sit down and write is because I knew it was probably going to be my last one. Yep, this issue of CT's is going to be the last issue, at least for a while. Before I get into the reasons for this, a little background info is necessary, to bring you readers up to date. As you may know, I moved from my hometown of Kingston, Ontario, Canada to Vancouver, B.C., in September of 1992. The reason for my moving in the first place was because I was intending on immigrating to the U.S.A. to get married to the lovely Lisa Lindstrom. I had been planning to move to Vancouver anyway, and had in fact already secured living arrangements there when Lisa and I decided to get married in July of 1992. We decided that with me living in Vancouver, doing my immigration procedures from there would be the easiest, (for those unfamiliar with the immigration procedure, I would like to say here and now that it isn't easy!) and so at the end of August I packed up a bunch of my favorite things and moved out to Vancouver, where I shared a house with Nick Thomas (of the Smugglers). I played drums for a while in a band called *The Upper Crust* with my friend Gareth "The Amazing Larry" Wynn, plus Gord Smithers, Grant Shankaruk and Karen Edgar (all ex of *The Worst*). For six months, I went back and forth between Vancouver and Seattle, and still managed to put out CT#4 in late December of '92, with a lot of help from Lisa! I early March I moved to Seattle, and on March 27, 1993, Lisa and I were married at a medium-sized ceremony here in Seattle in front of friends and family. Musical entertainment was provided by the fantastic Smugglers, who played a variety of stylings for an audience of young and old, including forays into waltzes, polkas and of course, good ol' rock 'n' roll. A highlight of the evening would be when yours truly manned the skins and my best man, Gareth took over the mike for a rousing rendition of The Sonics' "Shot Down!"

Ah, the memories! Anyway, because of all the immigration stuff, CT#4 was not very well distributed until after I moved here and Lisa and I got married. Then came securing some work, and adjusting to life in yet another new city and all that. We worked on CT whenever we could, especially on The Wailers story (which was Lisa's idea, by the way), but let's face it, it was slow going. In the meantime, I was offered the chance to write for local publication *The Rocket* (2028 5th Ave., Seattle, WA 98121), as well as *Brutarian*, an excellent magazine from Virginia (POB 25222, Arlington, Va 22202-9222, USA). On top of that, I was working on starting up the Ultra Vixen distribution/label thing, plus working my normal dayjob: Let's face it, I was biting off more than I could chew! Something had to give. I realized I could not continue to do the 'zine, and start up a small business and write for other folks as well. I decided to do one more issue and then concentrate on getting Ultra Vixen off the ground. That's why this issue will be the last one, for now anyways. But don't despair, my faithful readers. You'll see my name popping up in other publications, and I may still do a smaller newsletter version once in a while. Who knows? Labels, bands, etc., feel free to send me stuff for review, or to consider distributing with Ultra Vixen.

Finally, this issue is dedicated not to some dead people this time (although I would like to mention the passing of Fred Gwynne, Vincent Price, Mr. Theramin, Whitey Harrison, Mia Zapata and Kurt Cobain), but to my beautiful and supportive wife, Lisa. Without her help, love and accounting sense, CT5 would not exist.



From top to bottom: Lisa & Alan in Woolworths Photo Booth (now closed!), the day of our engagement, July 13th, 1992; "The Smugglers" at our wedding, March 27, 1993; The Amazing Best Man Gareth Wynn w/ the groom on drums!

DATE BAIT

Date Bait are a not-so-new band from the D.C. area. Formed in 1988 by original Slickee Boys guitarist Kim Kane, the rest of the band included, at that time, Gutter Boy Baiter on lead vocals, Karl Straub on guitar, Jeff Zang on bass and Brian D. Horrorwitz on drums and bones. Taking their name from a 1960s B-movie flit, these scary maniacs created a punk-injected garage sound with healthy doses of B-movie dementia. Influenced by '50s sleaze, '60s punk, psychedelic and surf music, '70s punk, pop art and comic book culture, they set out to play rowdy, raw and fun rock 'n' roll music. A single on DSI records called "I'm Outta Here" was the first thing I heard by them, a revved up garage anthem backed with a cover of The Troggs' "Strange Movies". They also recorded a full LP for the French New Rose label called "I Split On Your Grave," which the band seems to want to forget about. "Our new stuff puts those records to shame" says Brian. While the production on the LP may not be up to snuff, I still think it's a pretty cool release. On it, they do a bunch of weird and wacky originals like "Graveyard Stomp," "Skull Diggery" and "Snakeskin Summer." About half the LP is covers, too. Fine versions of The Dictators' "Master Race Rock," Gary Glitter's "I Didn't Know I Loved You (Till I Saw You Rock 'n' Roll)", The Stooges' "I Got A Right" and The Syns' "Crawdaddy Simone" to name a few. I was also impressed by their great rendition of Eddie & The Hot Rods' power-pop classic "Do Anything You Wanna Do." Both sides of their debut DSI single are on the LP, too.

Last year, Kim and Brian started their own Deceased label, and released a 7" single by Date Bait, "The Dragster Of Ghost Strip Hollow" b/w "Werewolf." On this single Karl has been replaced by new guitarist John "Apenuts" Stone (who also played on some of the New Rose LP), and the bass is handled by Bidjje on side A, and by Thomas Kane on side B (as you can see, the band's had its share of line-up changes!). Both tunes are cool, with "Dragster" being a spooky hotrod tune, and "Werewolf" being, well, another spooky tune!

Lately, the band has appeared on the "Groin Thunder" tribute to The Troggs CD/LP doing "I Just Sing" and a four-band comp. E.P given away with *Brutarian* 'zine doing another crazy number entitled "Boys." Also try to dig up a copy of the comp. LP "Pre-Moon Syndrome" on Sun Dog Propaganda Recs. which has a live Date Bait tune called "Animal Man." The band's been working on their second LP, and their latest release is the 7" "What Kind Of A Trip Are You On?" b/w "Do The Mummy" (from the B-movie "Mad Monster Party"), on the Deceased recs. label. Both tunes are hilarious and rockin'. So, where's the band going from here? "There's nowhere to go but to regress," says Brian. They will have an upcoming 7" and LP on the Get Hip label coming out sometime in '94, I believe. Recently though, Gutter Boy left the band, with Brian moving over to lead vocals.

Alex has joined on bass, and a new drummer named Dug is taking over the skins. It should also be mentioned that Date Bait often includes backup singers The Bone-aires and some go-go dancers called The Nudenicks which include Bubbles, Lustina, Ruthie and Luscious Laura.

As well, Deceased also put out a three-song 7" by Brian's other band The Ubangis which he formed a couple of years ago to "counterbalance the lame-ass, middle-of-the-road country rock and generic-billy the plagues Washington, Maryland and Virginia." The Ubangis 7" is quite cool (see review last ish), especially the crazy version of "Helter Skelter." The Ubangis include Jill on guitar, Saucy Randy on lead guitar and bass, and Brian on drums and lead vocals. The Ubangis also appear on that *Brutarian* E.P with "Theme From Monster A Go-Go," a totally rockin' cover of the theme from the movie of the same name. Just before X-mas, they also had a freebee 7" that came with issue #10 of *Brutarian*. "Chickens For Christmas" is a completely deranged number, and the B-side's "Yamahkah Mama (At Hanukah Time)" will get ya chuckling, I'm sure! Other members of Date Bait have various projects going, as well: Ruthie & The Wranglers, Apenuts' solo acoustic act, and Kim's accordion act (he plays a lot of weddings and Barmitzva's).

For more info on both Date Bait and The Ubangis, contact: Brain D. Horrorwitz, 2101 Hildarose Dr. #203, Silver Spring, MD 20902 USA.



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GAS

HUFFER



Gas Huffer. From the moment I heard them, they've rocked my world. With their hyper-rockabilly-punk-garage sound they continue to put out records that never disappoint. Seeing 'em live, though, is where it's really at. Watching singer Matt Wright hop and dance all over the place is always a treat, while the rest of the band - guitarist Tom Price, bassist Don Blackstone and drummer Joe Newton - hold it all together with a tight blend of mutant R'n'R mayhem. Gas Huffer, for those who are unfamiliar with their past, began back in the spring of '89. Tom had previously been in The U-Men (with a single, a 12" EP and an LP on Black Label), and both Tom and Don played in The Kings Of Rock (whose great, but now rare, 7"ers are worth finding). So far, the Huffers have released a whole bunch of 7" singles, as well as two killer LPs and appearances on various compilation things. After moving to Seattle, it only seemed appropriate that they be interviewed by CT and so this interview was done at Tom's place in late August '93. Present were: Tom, Matt and Joe (Don was on vacation) and yours truly conducted the proceedings:

CT: Is it true that Tom invented Punk Rock?

Tom: Actually, Kurt Bloch invented it. I just made it to the patent office before him.

Joe: Tom's invented a lot of stuff that no one's given him credit for.

Tom: I get royalties. Whenever anyone uses the word "punk," or plays "punk," I get a few bucks.

CT: Like, for instance, because of this interview, you'll get some payment.

Tom: Exactly.

CT: Gas Huffer. What's behind get the name? Do chicks dig guys who huff gas?

Tom: No, no, I don't think they do at all, actually. When I used to huff gas when I was a kid I was not makin' it with the chicks at all.

CT: Does it get you high?

Matt: It's kind of like, um, what's that stuff you get in video/sex stores?

Joe: "Rush?"

Matt: Yeah, like that.

CT: That's like amyl nitrate or something?

Tom: I'd like to state right here, for the record, that Gas Huffer does not use any drugs except pot. Well, maybe occasionally mushrooms. And Matt doesn't smoke pot.

CT: Really?

Matt: I used to, just not much anymore.

Tom: I never huffed gas to the point of being braindead or anything.

Joe: How do you know? That's the thing, how do people know, like "Oh, this marijuana's affecting my short term memory," but how do you remember. "I think I used to be able to remember better than I can now, but I'm not sure!"

Tom: You know, Steve Turner and I were talking at dinner about wouldn't it be cool if when you died all traces of your existence were erased. All photos, everything ever written about you...

CT: But then you'd have no idea who, or why, anything was.

Joe: "Punk Rock was invented by Betsy Ross!"

Tom: "Tom Price weighed 500 pounds. He was Samoan, and French!"

CT: If this were true, Gas Huffer would have no influences.

Matt: We have no influences.

Tom: Everything we do is totally and uniquely original.

Matt: When we come home from shows, we lie in isolation tanks.

Joe: Play totally blindfolded.

CT: Also, you would have totally unique instruments and chords!

Tom: Most of our songs are in the key of "R"

Matt: "R-Negative!"

Tom: The "R" and "W" strings we like a lot.

CT: Well, what are the things that influenced you to sound the way Gas Huffer does?

Tom: I think one thing we should mention, something that we haven't really mentioned before, is the influence of The Cramps on us.

Joe: I think for a long time, we consciously avoided mentioning them because of the obvious comparisons. In the early days, we'd get called "punk-a-billy."

Tom: And "cow-punk."

Matt: They're such an amazing band.

Tom: A lot of what bands are doing now, The Cramps did first.



Matt: All those old covers they did. That's how I got into a lot of older, obscure Rockabilly and stuff.

Tom: Another thing I'm almost hesitant to mention is the influence of The Dead Kennedys.

Joe: The Damned, The Dickies and The Dead Kennedys! The "3 D's!"

CT: So, how's the latest eMpTy LP/CD doing?

Tom: Uh, pretty good, I guess. We like it.

CT: Are you happy with it?

Matt: Well, you can always do better.

Tom: I think this next one is going to be really hot, though.

CT: Will it be on eMpTy?

Tom: Yeah, it's going to be a five-song EP thing.

CT: If a major label offered you the chance to sign like a million dollar contract, but it stipulated that Matt had to lose the sideburns, what would you do?

Matt: I'd welcome it! Any excuse to shave these off.

Tom: But then he'd lose his identity.

CT: Are the sideburns a burden that weighs heavy on you?

Matt: Definitely.

CT: Do you write most of the lyrics?

Matt: Mostly, yeah. Sometimes I write around a title that someone already has, other times I just come up with stuff.

CT: Well, you guys seem like well-read people. I mean, your lyrics go

beyond standard fare in a lot of cases. I'm looking over at Tom's bookcase and seeing some heavy stuff - Crews, Colin Wilson...

Tom: Matt's into poetry.

Matt: Yeah, I'm into a lot of that beat poet stuff.

CT: But your lyrics, I mean, there's certain recurring topics in there.

Joe: Like bugs, I mean, how many songs about bugs do we have? No more bug songs!

CT: You could do a whole record. Call it "Songs About Vermin."

Matt: I like that!

Tom: What about "Songs The Vermin Taught Us?"

CT: Speaking of record titles - what's with the title of the last one?

Tom: "Integrity, Technology & Service?"

Matt: It's a real slogan.

Joe: It's on the sign on this company in Olympia.

CT: Cool!

Tom: The slogan fits us. That's what we provide to you, the listener.

CT: A while ago a bootleg EP came out of you guys. Who did that?

Tom: Well, it's only sort of a bootleg. That guy's a fan of us, and he did ask if he could put it out and I did say it was ok to do it. But, he didn't bother to consult us on the tracks he used.

Matt: We can in no way, endorse or comment of the sound quality of this record. Plus, he called a song the wrong song on it.

CT: That's "Stuck," right?

Matt: Uh-huh. That's actually a Rezillos songs, "Bad Guy Reaction."

Joe: Which is available in much better form on a 7" that came with Gearhead magazine.

Tom: And on a CD-EP of "Hotcakes." See, "Stuck" is an actual song that we used to do live, and then it got changed and became "In The Grass."

Matt: That's on the "I, T & S" record.

CT: I was wondering about your other band, The Laguanas?

Tom: Well, that's just us with a different name, playing instrumentals.

Matt: I play guitar.

Tom: It should be noted that Matt is a fine guitar player, as well.

CT: How come you don't play live with Huffer? I 'spose you find it hard to play and sing?

Matt: Yeah, pretty much.

Tom: Matt's sorta better on lead than rhythm anyways.

Matt: I play rhythm when I'm at home by myself.

CT: But that's you playing lead on "Body Buzz," on the flipside of the "Mole" single, right?

Matt: Yeah.

CT: Well, that's really killer stuff.

Matt: Thanks.

CT: Ok, one last question: how did it feel to be reviewed in Penthouse?

Matt: Sexy!

CT: Are there any other publications you wish to be reviewed in?

Matt: The NY Times Book Review.

Joe: The Wall Street Journal.

Tom: Science International

Matt: I'd like to get reviewed in Ms. It'd be cool to be able to say we were reviewed in both Penthouse and Ms. Magazine!



Don Blackstone-the Bass

Gas Huffer discography:

"Firebug" 7", Black Label 1989.

"Before I Kill You Again" on Dope, Guns & Fucking In The Streets, vol. 5: comp., Amphetamine Reptile 1989.

"Psycho Devil Girl" on Estrus Lunch Bucket 7" box set/CD, Estrus 1990.

"Spinnin' Disc O' Fire" on Puget Power, Vol. 2 7" EP, Regal Select 1991.

"King Of Hubcaps" on split 7" w/Fastbacks, Steve Priest Fanclub 1991.

"Disgruntled Ex-Employee" & "Big Car Pile-Up" on Bobbing For Pavement: comp. LP, Rathouse 1991.

"Ethyl" 7" EP, Black Label 1991.

"Highjacked" on Teriyaki Asthma vol. 5 7" comp. EP, C/Z 1992.

"Suicide" on Another Damned Seattle Compilation LP/CD, Dashboard Hula Girl 1992.

"Janitors Of Tomorrow" LP/CD, eMpTy 1992.

"Knife Manual" split 7" w/Mudhoney, eMpTy 1992 (also CD EP w/extra tracks)

"Road Runnah" on Estrus Gearbox 7" box set/CD, Estrus 1993.

"Mole" 7", Sympathy 1993.

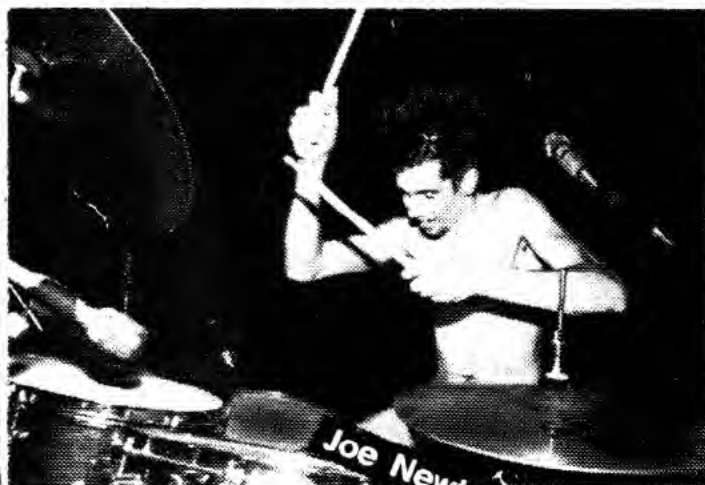
"Hot Cakes" 7" (& CD-5), Sub Pop 1993.

"Integrity, Technology & Service" LP/CD, eMpTy 1993.

"Washtucna Hoe-Down" live 7", Hayseed 1993.

"Bad Guy Reaction" split 7" w/Supercharger free w/ Gearbox 'zine #1, 1993.

"The Shri! Beep Of Shrimp" 7"/CD5, eMpTy 1994



Joe Newton-Drums





It was through Reid Diamond of Shadowy Men On A Shadowy Planet that I first became aware of The Surfdusters. Since they hailed from Vancouver, I decided to try and find out more about them upon my arrival there in the fall of 1992. Soon, I had an address to write to them, courtesy of Grant Shankaruk at Track Records. It wasn't long afterwards that I got a response from Rich Hagensen, The Surfdusters' rhythm guitarist, who also sent me their great "Party On '92!" live cassette. So, here's the lowdown on The Surfdusters!

First, we have Ralph Johnson on lead guitar. He plays a '64 Jaguar, a '65 stereo Vox Phantom XII 12-string electric and a mid-60s Hammony, all through a Fender Deluxe Reverb amp. He also plays and records "acoustic primitive" guitar intros as "Ragtime Ralph." He's also played with a variety of other groups such as the Unknowns, Sand Doods, Fridge Magnets and Garage Surfers. Ralph lives in White Rock by the sea and, yes, he actually surfs. Next up is Rich Hagensen, who plays rhythm guitar. His choice of axes include a '62 Fender Jaguar, a mid-80s Fender Squire Stratocaster and a mid-70s Yamaki Deluxe acoustic guitar, all played through a '62 Fender Reverb unit, a mid-60s Echo-plex and a '62 Fender Twin amp. Yowch! Hailing from Campbell River on Vancouver Island, he's played in a variety of Rock 'n' Roll and Country bands over the years, a few of which include the High-Steppin' Boogie Band, Blue Knights, Bopsters, and Small Craft Warning. He collects intro records and has written the definitive discography of Canuck intro bands, Strictly Instrumental. Dave Guindon is the band's bassist, who utilizes an Ibanez bass played through a SAE power amp and an Ashley pre-amp with an Electrovoice cabinet. A native of Winnipeg, Manitoba, his previous bands include Flying Undercups and Bob Bell's Necropolis '90. Frank Nichols is on Premier drums. Originally from Saskatchewan, he has drummed in both an R'n'B band called Rhythm Patrol and a rock band called Pop Squad. He moved to Vancouver after being fired from a Top 40 band and played in The Four Ones, Jim Bescott's Krazy Kats, The Deltans and The Swagmen. He likes landscaping and is a member of the "Sandy Nelson Is God Cult." Finally, there's the Surfdusters newest member, Joanne Banks. She plays her mighty mid-60s Hammond "Sounder" organ, as well as a Yamaha PF80 electric piano through a Jordon Reverb 40 amp. Originally from Kamloops, B.C., she sang in the Canadian folk band Bargain At Half The Price and occasionally played keyboards in The Red Cats, a Vancouver Rockabilly outfit.

So far, The Surfdusters have five instrumentals on the "Board Meeting" comp. cassette (which also features The Sand Doods and Fridge Magnets) released in 1991 on Ralph's Surfdust label. In '92 they released the "Party On '92!" cassette on Rich's Fireball label. This excellent tape covers the period of 1989-91, and features a whole bunch of live tracks, (some with their original bassist and drummer, too) from various sources including the band's basement studio, a shows at various Vancouver clubs like The Railway Club and The Commodore Ballroom. There's cool originals like "Teen Crash Beat," and "Thunderin' Board," as well as classic surf covers of tunes by The Ventures, Belairs, The Vistas, Santo & Johnny, Dick Dale & The Deltones, The Chantays and more. The sound quality varies, but needless to say it's all rockin' stuff! Presently, the band's working on tracks for a full-length LP/CD, but in the meantime has just released the 7" "Waves Of Pleasure" EP. The band does three fine intros: "March Of The Invisable Traffic Cops," "The Moons Of Jupiter," and "Phantom Train," the latter featuring some cool sax courtesy of Gorie Bertram. As well, the band had a chance to open up for the legendary Dick Dale in Vancouver!



Fans of intro/surf music should cerianly check these cats out, and also ask for a copy of Livewire, the Canadian Newsletter for Instrumental Rock, which Rich puts out with Mike Bedoes, guitarist for The Falcons. For more info, write to: Rich Hagensen, 4337 Percival Ave., Burnaby, B.C., V5G 3S4 Canada.

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THE SCARY TWEEZERS

If you love B-movies, surf music and punk rock, you're sure to enjoy the musical stylings of Fort Wayne, Indiana's *The Scary Tweezers*. These crazies started when Scott Morschhauser (guitar, lead vocals and accordion) and Elaine Morschhauser (bass) started making music in their basement. They put out a limited edition cassette, which quickly sold out of the 300 copies made. Figuring that their eclectic powerpop-punk-polka musical mix augmented by b-movie lyrics, they went about adding a couple more musicians to the fold. Jim Soracco (guitar and vocals) and Vickie Waltenburg (drums) came aboard and the band made the move from a studio entity to an actual touring entity.

Going to see the Scary Tweezers live could prove to be quite an experience as their live sound has been described as "a 90-mile-an-hour collision between The Ramones and They Might Be Giants." A "typical" Tweezer sixty-minute set on any given night consists of sixteen to twenty-six original songs, with a few select covers ranging from Jonathon Richman to Alice Cooper, all played with "the fervor and intensity of a pure adrenaline pop buzzsaw splitting your skull." And what else could be more insane than a polka version of ? & The Mysterians' mid-60s garage classic "96 Tears," with an accordion substituted for the organ part?

In Spring of '93, the band had their debut CD released by the Kalamazoo, Michigan label Leppotone Electrical Recordings, whose roster also includes bands like The Sinatras and The Sleestacks. The CD, not surprisingly entitled "3-D Movie" is a sixteen-songs-in-forty-plus minutes whirlwind of rock 'n' roll



dementia. With tongues planted firmly in cheeks they belt out such anthems as "Barbie Ran Off With MC Hammer," "Death By Squid," "Cyclops Optometrist" and my personal fave, "Psychopath Beach Party." Also extremely cool is the Sonics-ish sound of "Pincushion Man." The band, however, is not above social commentary: check out "Kompot Polka," a scathing indictment of the Communist invasion of Poland and the huge problem of Heroin addiction in that country.

So, do yourself a favor and check out The Scary Tweezers, coming soon to a 3-D theatre near you!

The Scary Tweezers: P.O. Box 61/Ft. Wayne/ Indiana/46895/USA
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10



THE GREY SPIKES

The Grey Spikes formed in 1988 in Los Angeles. All of the members had been in countless groups before, but none had ever done anything worth mentioning. Their line-up includes: Manson Lee on vocals and harmonica, Jeff Mortal on bass, Tony Fate on guitar and Randy Stain on the drums. Randy replaced their previous drummer, Ron Burns, who played on their debut tape and subsequent 7" EPs. I was first introduced to their hard-driving punk rock sound through their self-released cassette "Sex & Hate," which contained eighteen rockin' original tunes, ranging from straight-out punk to kinda bluesy-garage stuff. Shortly after that cassette came their debut vinyl release, a four-song 7" EP called "Songs For Nobody" (see review last ish). I dug this one a lot and it became a turntable favorite of mine with it's early '80s "So-Cal Punk" sound.

In early '93, the band released their second 7", "Redwing Motel," containing three songs. Showcasing both sides of the band, the A-side features two energetic, speedy punk blasts called "Brother Rat" and "Idiot Man," while the flip is a slow, distorted blues tune called "Red Wings." All of these releases came out on the band's own Vital Gesture label. The label was started as a "living room operation" to release their own stuff, but is branching out to include some other bands on it as well. Tony says "It's run like a co-op. All the bands contribute. We sent tapes out everywhere, got rejection letters from everyone, and decided to put out our own record. Now people are asking us to be on their label. Such is life."

Tony adds "We've had a couple of offers from big labels, but we prefer the underground. The major label realm is all based on images and lies. We're the real thing."

So, with an attitude like that, who digs their stuff the most? "The people who seem to relate best to our music are the ones who have done some living, who know what it's like in the real world," says Tony. "The skateboard kids generally don't dig us at all. Our music

has more lasting quality than that stuff anyway." I would have to agree with that sentiment, as well. The Grey Spikes are original enough to go beyond the "generic punk" sound that so many "punks" only want to hear. With influences that include such diverse elements as The Ramones, Link Wray, Howlin' Wolf, Black Flag, The MC5, Capt. Beefheart and The Doors you know you're gonna get some varied sounding music!

Recently, the band has also appeared on a few compilations, namely the "Califucknia" CD/Cassette on Signal Sound Systems (doing "Kill The Blue Horse," an original that first appeared on their debut cassette) and the "Under The Influence Again" 7" comp. EP (doing "Solitary Confinement," a WeirDOS cover) and the "Rock City Sampler #10" comp. LP (doing "The Shattered Life," another original from that debut cassette). They have also released their second 7" EP, a three-songer called "Red Wing Motel." As well, they have in the works another 7" on Vital Gesture, a live/studio cassette on the infamous Croatian label Listen Loudest, a Japanese CD version of "Sex & Hate," as well as appearances on CD compilations on the Trigon and Mystic labels. Just as I was wrapping this article up, their brand new 7" arrived, once again on Vital Gesture. "The Best Minds Of My Generation" is a killer of a song, with great loud production and cool lyrics. Backed with "My Sin" and "Chance Pome," this one should finally garner the band some attention it deserves!

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THE UNDEAD

The Undead are a band most noted for featuring Bobby Steele, the original guitarist for The Misfits. Bobby left The Misfits way before they ever got popular, back in the late '70s, but played on some of their best stuff. After he left The Misfits, he kicked around for a few years and formed The Undead, a power trio that plays melodic, '77 style Punk Rawk. They've released three LP's (two studio and one live), as well as a few singles here and there. With what seems to be an ever-changing rhythm section, Bobby continues to tour, and release records by The Undead despite the fact that he is partially crippled due to a childhood illness. I did this interview with him in August of 1993.

Cryptic Tymes: Who's in The Undead these days? For instance, who's actually on the "Live Slayer" LP?—

Bobby Steele: The current line-up is Jeff O'Hara on drums and Anthony D'Amico on bass. The musicians on "Live Slayer" were Joe Darone on drums and Jim Joyce on bass (now in The Fiendz - ed.).

CT: Has it always had a kind of "revolving" line-up? Have you had problems finding people to work with?

BS: Unfortunately, the line-up has been in constant flux. People tend to think that it's easy to be in a band like The Undead, and when they get to experience how hard it really is, they can't handle it. Most people think they're gonna get rich by playing with me. They don't know what the reality of being in a real band is. I'm broke. The expense of running this band is incredible. I'm constantly getting fucked over by record companies, defrauded by booking agencies, and slandered by fanzines. The Undead gets paid less than half of what other bands that can't draw one-fourth the size crowd we do. Another problem is that The Undead is my band, my dream. When someone joins The Undead, they should be aware that they're joining something that's been conceived by me, and they shouldn't expect to change it. That just shows that they weren't really into The Undead at all. They just wanted to get some glory. I don't tolerate that. Either you're with me, or you're against me.

CT: What are some of the topics you're writing about these days in your songs?

BS: Experiences, feelings. Basic human shit. I'm not political, because politics is nothing more than lying to people to get them on your side. Every political band that I've ever been in contact with has been full of shit. Like in Congress, they don't want the other party to get the credit for getting something done, even when it's something they would normally support. One of my latest songs is "There's a Riot in Tompkins Square." It's based on my personal experiences at those riots. The fact is that nobody is right in that shit. I saw the cops acting like assholes one day, and the anarchists and communists being assholes the next, but they all try to act like they did nothing wrong. There's really no difference between the two. They've both got power problems. They both want to LEAD, be the law.

CT: Do you ever have any problems with people comparing you to Danzig when they find you were once in The Misfits?

BS: No, he's the short, fat guy; I'm tall and thin. No, really. It's usually positive. Once people hear The Undead, they demand that I admit that I wrote all The Misfits' songs and Glenn just stole the credit. He was a major influence on my writing, and I guess I've gotten better at writing those kinds of songs than he is, but I still think his newer stuff, even if it's not punk, is great.

CT: Without wanting to dwell on that small part of your past, how do you feel about not getting due recognition for your

obvious contribution to that band in its early days?

BS: Pissed! You'd think Caroline Records, who've made a small fortune off the sales of Misfits records, would want to sign The Undead, but they won't even listen to my tapes. I don't get a penny off the sales of all that shit. There are all these labels that are kicking themselves in the ass for not signing The Misfits when they had the chance, and now they're ignoring The Undead. The Misfits influenced almost every big metal and punk band out there, and you'd think that'd be enough to get some attention from somebody, but I can't even get a decent booking agent. What really eats me is that people are so quick to believe the negative shit, but when someone says something positive about me, no one wants to hear it. Just for an example, look at Maximum Rockroll. They've printed a whole slew of negative letters about me, yet, with all the people who've written to me to tell me that they wrote a positive letter to MRR, not one has been printed. Does that smell like discrimination or what?

CT: I've heard all kinds of conflicting accounts (most recently in Ugly Things 'zine) about whether you actually played on the "Walk Among Us" LP. What do you consider the truth?

BS: I did not play on what is "Walk Among Us." I played on the original sessions, which is the version on the "20 Hits" collection. If you listen, you can hear the difference between my playing and Doyle's.

CT: Getting back to The Undead — you've continued to play music with a sarcastic bent and a nod toward the campy side of horror and B-movie culture. Is this a big part of your life? What are things that influence your music?

BS: Shit. I hate these kinds of questions. I don't have the time to be a big horror/B-movie fan, like those idiots (like us? — ed.) who can tell you every actor/actress, and director of every movie ever made; and every stupid detail right down to the color underwear so-and-so were wearing in a certain scene. All I can say to those stupid people is, "Get a life!" It's like the guys in third grade who memorized the backs of every baseball card ... give me a break. It's supposed to be fun, and that's all I see it as. Right down to my music. I don't care if I'm the best guitarist or the worst. My music is fun. A lot of my music is the result of my disgust with this world (kinda like a happy GG Allin), the hypocrisy of people involved in political and social causes. The ignorance and greed of bleeding heart liberalism. And my life on the streets of New York City. I just draw analogies between these things and horror movies. Like in "The Invisible Man." The song is about society's neglect of the down-trodden; the homeless, the disabled, people with AIDS. I always hear people saying, "Why doesn't somebody do something?" Wake up: you are somebody, so do something, anything. Even if you can't give money, just a friendly smile can make a homeless person's day. It's more scarce than money for people who are suffering. I learned this the last time I was in San Francisco. I passed two homeless guys — they were apparently gay — and, considering they way they looked, probably had AIDS. I was in a bad mood, so when they asked me for money, I just said "No, sorry." One of them said, "How about a smile?" so I turned back and smiled, and they thanked me! It made me think.

CT: Can you foresee a time when you'd be just Bobby Steele, and not The Undead, or are each just interchangeable parts of the same thing?

BS: I pulled out of our contract with Stiff Records after they wanted me to dump Natz and Patrick Blanck and go solo. They were my friends, or at least I thought they were. I had a similar offer to dump Tim Taylor and Eddie Enzyme, but again I didn't want to dump my "friends." They wound up dumping me, so I don't look at loyalty the same way anymore. As long as I have the rights to The Undead, I plan on being The Undead. Whatever, I avoid performing as Bobby Steele. I don't have a big ego, so I don't want to put my name up there like that, except maybe for a side project.

CT: An interesting part of your life is your handicap, which you

make not a handicap, and you seem comfortable talking about. What are your thoughts on that?

BS: If only everybody else could look at it the same way. The discrimination is incredible. I know what it had to be like to be black in the '40s and '50s. People look at you differently, sometimes with pity, sometimes with contempt. People have to get over their stereotypes. We're not all Tiny Tims, and we're not all Silas Bamabys ("March of the Wooden Soldiers"). This is the way we're portrayed in all forms of entertainment. Like when black guys were always pimps and drug pushers. I know that the A&R people are thinking, "He's crippled, people don't want to see that onstage." The same goes for booking agents at clubs. I can't get a good gig in the New York area, because the booking agents see me. In other places, where I get booked over the phone, I have no problem getting booked. I've been sexually harassed by paraplegics who have control in the music business. I'm a sexual curiosity to these people. I've had these people come to me and say that they've had fantasies about having sex with cripples. It's a control thing. I just tell them I'm not gay. When they try to push the issue, I tell them that they should have some respect for my sexual preference, especially if they ever expect to get respect for theirs, and I commend them for their courage. They turn around and blackball me. Believe me, I'm no different from the rest of you, except that I walk funny. I get hate mail. Phone threats. It's incredible how people can hate you for nothing.

CT: What does the future hold for The Undead?

BS: Who am I? Kreskin? Ask Kebrina Kincaid. It doesn't look very good right now. I want to do another record, but I can't find a record company that'll lay out the money to record it. I've contacted record companies that boasted, "We signed this band because they were able to sell 5,000 records on their own." I tell them that I sold nearly 20,000 copies of "Act Your Rage," and they say that's irrelevant. I've tried for years to talk to somebody at Sub Pop, and they won't even take my calls.

Unless the industry changes its discriminatory attitudes, we'll never be more than an underground band, and I'll never get out of the poverty that I live in (less than \$6,000 a year). If I can find just one record company that'll put some real money into The Undead, I know we'll be just about the biggest thing punk rock has ever known (I hope)!

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CLASSIFIED XXX

the Muffs



By Carl "Top Drawer" Carlson and Dave "Tall Drink of Water" Wheeler.

The Muffs are a four-piece, dynamite pop-punk band out of Orange County, California. They have a full-length album out (on WEA!), as well as singles on Sympathy, Sub Pop, and Au-Go-Go. If you don't have these it should be your mission to go and hunt them down. This interview was held in the middle of Canada during the Highwood festival (in Calgary, Alberta). Because there were two interviewers, I simplified it by writing it as just one (But I asked all the clever stuff).

Cryptic Tymes: Are you guys done with your stint with the Didjits, and how did that go?

Kim Shattuck: We're in the middle of it right now, we still have a bunch more to do.

CT: So you just came up here to do the Highwood festival?

Melanie Varmmen: Yes, actually we have to fly out of Calgary tonight.

CT: How have the Highwood people treated you since you got here?

KS: Really good, they got us real high. To be honest I'm not sure who it was that got us so high.

Jim (Muffs newest drummer): There is just not enough beer, you'd think they would have a 7-Eleven here in Canada or someplace where we could get some more.

CT: Have you seen any bands that you have liked here?

KS: What about bands we don't like.

CT: All right.

Kim and Melanie (in chorus): The Supreme Love Gods suck..

KS: Shit. We have to ride back with them back to Calgary (about a three hour drive) No really, bands we do like are like Mudhoney and tomorrow the Fastbacks. I like the Evaporators, Nardwuar's band but we missed them because we overslept.

MV: Yeah, we slept all day. We woke up had lunch in bed then napped again.

KS: Oh my god, we were watching the Ren and Stimpy marathon, it was so good.

MV: The best one is where Ren is pulling out his teeth so he could put them under his pillow and get \$100 but instead he got a lint ball.

(A fat Canadian swilling a beer comes in to announce they have to go and he will be their driver to Calgary.)

KS: Really, well give us a little while.

(the fat Canadian leaves presumably to get more beer in him.)

CT: Is it normal to get condoms thrown at you while your playing?

J: Nope this is a first.

KS: Yeah, this was our first condom throw. You know I took a lot of ginseng today and I guess people could just feel the vibes. Maybe it was because my clit was hard and they could just feel it in the audience.

CT: And probably see it through that dress. How are Warner Brothers treating you guys now?

KS: They are treating us really great. I guess they're happy.

CT: Are they pushing the album like crazy?

KS: Well we have been getting more press lately. This tour has helped the album out because we've been playing at better places and to a lot more kids.

CT (in a drunken slur): Is it true you spent \$100,000 on that damn thing?

KS: Yeah, but it wasn't our fault. Our producers were really fat and they ate like 50 grand worth of food. But it was good, we enjoyed the food too.

MV: When let us have a few morsels.

CT: How has the fan following been since the release of the album?

Kim and Melanie: Ask Jim, he's our new amazing drummer.

CT: Jim?

J: The people have been really amazing, they are showing up more and more. You see a lot more people up front and singing all the words. So it's great.

CT: What happened to the old amazing drummer, Chris?

KS: Well, he wasn't very amazing now was he?

CT: Oooh, a little catty sounding.

KS: Well, he was a mean guy. He was mean and he tried to beat me up.

CT: So you fired him?

KS: No, he quit actually.

MV: He kept sticking beer bottles in his ass so we had to let him go.

KS: Actually, we are into that kind of thing. We did egg him on to quit.

CT: Maybe he should look up the term "anal prolapse" in the dictionary.

MV: He didn't want to go on this tour with us and so he quit one week before we were leaving. He said he still wanted to go to Europe and we said fuck that and got Jim.

KS: He quit one day after we got Jim, if that's any hint.

CT: Has there been a big fan following from The Pandoras that has since switched over to The Muffs?

KS: There has been a few G.B.G.'s.

CT: G.B.G.'s?

KS: Girl Band Geeks. I think some of the people that liked the Pandoras now like us better. It definitely helped out in the beginning to get curious people out to our shows. But that definitely is not the bulk of it because The Pandoras were really going down hill.

CT: I once heard that someone got kicked out of The Pandoras because she was too fat.

MV: Oh, you know who that was, that was Gwynne. That was before any of us joined. Gwynne and Paula had a big fight, so Paula went around telling everyone that she kicked her out because she was too fat.

CT: So you were in the later Pandoras. Were you on the final tour?

KS: Yeah.

CT: Because I saw you in Seattle and there was a lot of grabbing guys heads and sticking them to your muffs.

KS: Oh my god! You were at that.

CT: How did you go from being in a retro-band like the Pandoras to being the best pop-punk band around?

KS: We're still retro '60s like in the songs "Another Day" and "From Your Girl."

CT: I thought "Another Day" sounded like a cover song, maybe by Thee Headcoats or something.

KS: Oh, Thee Headcoats don't have that good of stuff.

MV: I disagree, I think Thee Headcoats are great.

KS: I know but not that great!

CT: How did you guys end up on that "Freedom Of Choice" compilation?

KS: We got sucked into it, no they asked us to do and then they censored us. It's weird they have a good cause and then they don't let us play the song the way that we want to. Because we really wanted to play that song "I want to be with a Rock-n-Roll girl" like: "I want to beat up a rock n roll girl." We tried to explain that we were talking about the girls who go and fuck anything with a rock hairdo but they were really uptight about it so we changed it for the cause.

(Once again the fat beer swilling Canadian comes in and this time shuffles them off.)

CT: You're beautiful, don't ever change.

KS: Yeah, call us we'll do lunch.



THE PSYCHEDELICATESSEN NEWSLETTER

A SMORGASBORD OF ROCK & ROLL

#10

Welcome once again garage-heads! **Timothy Gassen** writing from the Arizona desert with some more on the psychedelic frontier.

Since we last spoke, the influx of cool indy sounds emanating on CD has multiplied dramatically. While the vinyl 7" is still happening for garage bands, most seem to have given into the demand of releasing LPs primarily on CD. I don't have a problem with this, as long as indy labels don't try to bilk us for \$15 a disc like the majors do. Still, some of these bands sound pretty rough for the digital generation...and I like it!

Case in point: **The Squares**, who combine two LPs onto their first CD release. Billy Childish is the obvious reference point here, but these Limeys-transplanted-to-France add a bit more straight ahead garage to the mix, much to my delight. Get Hip has this one in the US, thankfully.

A French-only import is the debut long-player by **The Bogeymen**. Well, it isn't exactly long, not even 30 minutes, but it is great garage-Mod-soul fun. The Bogeydudes also have a couple 45s worth tracking down. Their debut 7" sports a beautiful color photo that is worth the price of admission alone. Find the CD on Dig! Records, with a follow-up due soon. Dig! also gets credit for the super-wild mayhem of **The Gorgons**. Their "Number One" CD is a non-stop fuzz fest, full of beer-soaked nuttiness. Great, great stuff!!!

The garage release of the year is on Dionysus Records: the debut CD from the **Creatures Of The Golden Dawn**. Their early 45s were good, but this disc blows away the competition. Tremolo, snotty vocals, great production, raw energy, guts, it's all here. This is the pick hit of this issue, and must not be missed. While some "hip" indy labels in the NW try to ram mediocre stuff down our throats, Dionysus once again delivers the real goods...

A couple reissues of note: Collectables Records has packaged the best of the 2 **Lemon Drops** records (formerly on Cicadelic Records) onto one cool CD. If trippy pop-psych is your thing, then find this thing, 'cause it's one of the best and least heard '60s gems around. **The Blue Things** also get the re-issue treatment from Collectables, with equally noteworthy results. (PO Box 35, Narbeth, PA, 19072.)

My re-issue pick of the month, however, is the **Strawberry Alarm Clock** anthology CD. MCA, notorious for bogus re-issue packages, finally put a couple minutes of thought into this re-issue. It includes most of the tracks from the essential UK vinyl-only "Strawberries Mean Love" compilation from a few years ago, plus a few oddities and B-sides. Sound quality is great throughout, and it is budget-priced as well. The liner notes threaten a new LP from the band. Let's hope not, based on the sad showing from the last time I saw them.

My MTV sell-out fave of the month: "Pablo Honey" by **Radiohead**. Yes, I admit it, "Creep" is pretty cool, and there are a few other gutsy surprises as well. No, not really garage or psych in a '60s sense, but somehow related to the best of those sensibilities. Jesus, forgive me...

Ron Kleim of **The Marble Orchard** has compiled a million or so bands from Eugene, Oregon for a CD

release. These things are impossible to put together, and Ron & Co. deserve big kudos for a great package on the "Fieldburn" CD. Highlights are new tracks from my faves

The Undertakers, **Electric Files** (both sides of their recent cool 45), and of course **The Marble Orchard**. The only local (garage) band of note missing is the always-fun **Falling Spikes**, but they should have their long-long-long-awaited LP out soon on Music Maniac Records. Based on rough mixes, it should be very cool indeed!

Some 45s worth praying for...**The Morning Glories** enter the race with a home-made recording of '60s psych meeting techno noise. It promises some cool sounds for the future...Greece's **Purple Overdose** have a new 45 on 5th Dimension Records, blending quiet psych and some muted jazz into a cool stew. Don't miss their 2nd LP, which might be found in the import bin, if you are very lucky and live a spiritually complete life...Spaniards **Doctor Explosion** check in with a "live" EP of cool R&B standards on the wonderfully named Thunder Pussy label. Also look for a new LP by Holland's **The Klek**, due out by the time you read this. Their records are impossible to find in the US, but the dreaded overseas mail-order route could be worth the effort for these guys.

It has been brought to my attention that a bootleg cassette of the "**Think Of The Good Times: The Tucson Sound 1960-68**" LP has been advertised in a fanzine recently. The actual LP is still available through Dionysus, so avoid the crooks with dubbing decks! The same fanzine also plagiarizes articles of mine from my **Psychedelicates Magazine #3**, and the LP's liner notes, which is unconscionable and cowardly, even on such an amateur level. Folks, please have the guts to contact the original author of a story, and gain their permission, before re-printing their work! While it may not be financially profitable to drag fanzine editors into court, fanzine editors who continue libelous practices could face events detrimental to their future health. Cut it out now while you're ahead...

And I would be remiss not to mention the new LP from **The Overcoat**. Just now hitting American shores, "A Touch of Evil" is out on Germany's Music Maniac Records. The LP version has a cool all-color gatefold sleeve, while the CD has a couple extra songs. The sound here is garage-psych ala the **Fuzztones** meets **Joy Division** (!) with a big production. Their 6th (!) and best LP yet, if I say so myself. Two more (**Marshmallow**) **Overcoat** CDs will appear shortly from their desert womb, both on Collectables. The first combines the band's initial 2 LPs, plus B-sides. The other, entitled "All You Need Is Fuzz," collects all of the bands compilation tracks, B-sides, demos, etc. onto one CD. 22 tracks strong, it's a pretty cool LP in it's own right. All available from Get Hip. The band is also planning to tour the US and Canada again in early '94. We'll be sure to show up on some doorsteps in Seattle...he he...

And I'm still hard at work on the 2nd edition of **Echoes In Time**, my book on the garage/psych movement of the 1980s/90s. The 1st edition is almost completely sold out, with edition #2 due in '94. So send those photos, videos, records, bios, etc. to be included. (**Timothy Gassen, PO Box 121, Tucson, AZ 85702 USA**)

Well, all for now. Stay cool, drop me a line, and remember, I can't be stopped!!!!

Outsideinside

Outsideinside are a great new band featuring Lee Joseph, who has done time in such bands as Jonny Sevin, The Unclaimed, Yard Trauma, The Tommyknockers, The Enemies and probably more. Lisa and I first got to see Outsideinside when we sat in on one of their rehearsal while we in L.A. for our honeymoon. When their debut 7" and 10" came out on Lee's own Dionysus/Hell Yeah label, they soon became turntable favorites. Outsideinside made it to Seattle (and our house) in late October '93, and put on a blistering set at The Colorbox, and later on I got a chance to interview Lee.

Cryptic Tymes: When did The Enemies break up and how did this lead to the formation of Outsideinside?

Lee Joseph: I think The Enemies broke up in December '91. We played three shows after my wife broke up with me, but I decided it wasn't a good idea to continue playing with her as the breakup was still fresh. At that point, I was bandless, but full of songs and ideas.

CT: When you played here, Allen told me that he met you in the bathroom of some club. Explain...

LJ: Allen and I had seen each other around the clubs, but never really met formally. I did a show with Donovan's Fairies, a Hollywood underground combo that plays one show every two years. We get dressed up really stupid and play a cornucopia of '70s covers, mostly glitter and early punk stuff. I can't recall how our conversation got started, maybe it was because I was changing pants or something, but we began discussing typical music stuff and both made a mention that we were essentially bandless. This was at Raji's, kind of a home base for us. Unfortunately, the place was just condemned. It managed to survive the initial earthquake, but the 5.0 aftershock that took place on January 29 at 3:36 AM took it out of commission. In fact, this interview is a bit difficult to concentrate on due to this ongoing post-traumatic stress syndrome I can't shake. That earthquake was fucked!

CT: Yes, and we were really worried about our L.A. based friends! We're glad that you're okay. Getting back to Outsideinside... at first you had Sharon from Butt Trumpet on bass, right? How did you meet Melanie, the current bassist?

LJ: Allen was in a side project with Melanie. We auditioned three people that came to us from an ad in the Recycler. They sucked, but Mel was great! After a few notes, I asked her if she wanted to join the band.

CT: How long were you a three piece before Eric joined up? Now that Eric's left to commit himself more fully to The Primordial Undermind, will you look for another guitarist?

LJ: Actually, we never were really a three piece. I had asked Kirstin, the Enemies guitarist, to join the group. We did one practise with her and a Swiss girl on bass. It just didn't work out, as Kris and I had some disagreements. I caught the Swiss girl doing junk in my bathroom, so she too was out of the band after one rehearsal. Eric called me because of a flyer I left in Pooh Bahs, a wonderful record store in Pasadena. As the songs stand up pretty well, we can, and have, played as a three piece, but I like the awesome power of two crunching guitars feeding back together. We currently have a new guitarist named Dorin. He works with Allen over at Tower Records in Hollywood.

CT: The songs on your debut 10" are somewhat dark and melancholy. Was this due to your recent marriage breakdown, and feeling of general despair at the time?

LJ: Two of those songs, "The Sea" and "The Truth" were post divorce songs, although "The Truth" was written about several other people in my life at the time of the breakup. "She Said Goodbye" was an Enemies song that took on a new and darker meaning due to my depression over the breakup. "Baklava" was also an Enemies song. The first side of the 10" was constructed as to convey a dark, hypnotic mood.

CT: How did you come up with "the trilogy" of '60s punk-psych covers by The Baroque, Kenny & The Kasuals and Electric Prunes? It works so



well!

LJ: I've really loved those three songs for a long time. They fit well together in a live context and we performed them as such. When it came time to record, we kept the live vibe intact, bridging the songs together via feedback. We have an abundance of new material, so "the trilogy" has been dropped from the set. However, we did have a lot of fun with it!

CT: Why did you do the Outsideinside mini as a 10" record? You also released a 7" at the same time. The new one is a CD right? Tell us about it!

LJ: Since I hadn't released any of my own music in almost three years, I wanted to do something special for the group. So, we came up with this awesome short but sweet package and disc. I wanted to have a knockout debut for the band, and I like the 10" format. We were able to do a great cover and have a decent amount of music on the record without blowing the whole wad on the first go. The concept was to have this very moody and psychedelic 10" and this really rockin' 7". Our live set reflects both elements, but it was fun to segregate them on the first two releases. The new LP/CD is ready to go. It consists of several tracks that were recorded at the sessions that created the first two records, and some new stuff we recorded in December '93 with Geza X as engineer and producer. I was searching high and low for an album title, but it came about thanks to mother nature. I was in the studio from Sunday, Jan. 16 at about 2 pm until Monday at 2 am mixing. I returned home at 2:30 am, got on the phone for an hour, then started transferring the analog mixes to a cassette I could listen to at work. That's when the Northridge Quake hit. I'm lucky the two-track machine didn't fall down and crunch the tape! A few days later, Allen was over here, and we decided that "Six Point Six" would be an appropriate title for the album! There is a feedback jam from the Geza X session that was previously untitled, but now "Six Point Six" is its moniker as well. It's the title track, but it's not really a song. There are some things from the 10" that'll be on the full length: a longer version of "Baklava," plus "The Sea" and "The Truth" with new, improved vocals and louder guitars. I also took the mix of "Desire" from the 7" and put it on the LP. The feeling and mix of that song was too cool to leave as a 7" only track.

CT: Of course, Outsideinside is named after the seminal second Blue Cheer LP. Were they a big influence on your sound? What else combines to make the noise that is Outsideinside?

LJ: I've been a big fan of Blue Cheer ever since I saw them on American Bandstand when I was a mere single digit. Their first two albums have stood the test of time! Leigh Stevens' playing on those albums is a major

inspiration as technically he was bad, but in his haphazard style he created some of the coolest squeals, screeches and psychedelic punk leads. While I don't copy his style of playing, there are many similarities between the way I play, and the way he played. His inspiration gave me the go ahead to get on stage and play a six string. Essentially, we are a psychedelic punk rock group, with influences spanning at least three decades. Even with that in mind, I think our sound has a life of its own.

CT: On the 7" which precedes the 10", the title song is "North Hollywood, Capital Of Pornography." Explain the story behind this...

LJ: The song was inspired by a place in N. Hollywood that does the film for my record sleeves and postcards. On day, as I was walking through their work area, there were all these half-tones of some really harsh porno. On of the guys who works there told me that they do lots of film work for the porno industry, which is pretty much centered in the San Fernando Valley, N. Hollywood being just the tip of the iceberg. He pointed out a very desolate looking building, kittle corner from the shop, and told me that it contained a soundstage for porno movies. Months later, I returned home from a night of excessive drinking and was suddenly inspired to write that humorous, but regional tune. It's almost like an inside joke, you have to live here to get it!

CT: On the back of the 10", it says "Outsideinside proudly promotes substance abuse." What kind of substances should an Outsideinside listener abuse?

LJ: Whatever bends your brain!

CT: In Yard Trauma, and other bands, you were primarily a bassist. Have you yet begun to fully master the guitar yet? You seem pretty comfortable with it now...

LJ: While I don't consider myself a "master of the guitar," I do feel a bit more confident with six strings than I did two years ago. It's always somewhat of an adventure and a hell of a lot more fun than playing the bass. I switched instruments not only because I became bored with the bass, it was also like creating a new chapter in my life. It was a musical challenge, and a handicap.

CT: Finally, what did you think of Seattle?

LJ: I like Seattle. In fact, Zebra and I almost moved there a few years back. Obviously, that never happened. After traveling all over the place, I decided that L.A. is really my favorite city. I can't imagine living anywhere else. Even with all the hard times the city and its people have faced in the recent years, L.A. is truly the most amazing, vibrant, vital and diverse city in the world. So many things to do, so much good food, so many great bands, the beach, the thrift stores, the beautiful women, the cool old buildings, the weather, our very own R'n'B and Rock 'n' Roll musical history. Every small city within L.A. has its own vibe. The amazing panoramic views from Mulholland Drive. I could do on and on. I do intend to make many pilgrimages to the Pacific Northwest, though. You guys also have great thrift stores and probably the best coffee in the USA! (not to mention pot, chicks and authors! - ed.)

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eMPTY Records is a Seattle-based indie record company that has a slew of cool punk rock and garage style bands on its roster. Just a few of the bands who have releases on eMPTY include Gas Huffer, Girl Trouble, The Derelicts, Mudhoney, The Supersuckers, The Putters, Sinister Six and many more. I did this interview with Blake one day, "on the go": in his car, while walking around doing errands and in the eMPTY office in May of 1993.

Cryptic Tymes: Alright, so...when did you start eMPTY?

Blake Wright: Boy, that was about '82. When I first moved back from Germany, me and some friends were just hanging out in San Francisco, nothing better to do, so we started rounding up bands and put out a comp. tape of local San Francisco bands. The only one that got big off that tape was Faith No More, when they sounded more like an industrial band then. So we continued doing tapes for about a year, then I moved back to Germany and that's when we put out our first vinyl, which was this really horrible band I was in.

CT: Who were?

BW: It was called Thumper. We put out a couple of 7"s and some LPs. Mykle Board from MRR really liked us, he put us in his "Top 10," because the production was so bad.

CT: So, eMPTY goes back a lot farther than I thought.

BW: We were real underground for the longest time. We're still underground, but we were under-underground!

CT: So, you were in Germany for this. How much stuff did you put out in Germany?

BW: Let's see, we're up to release number 239, and since I've been here I've put out about thirty releases, so like two hundred. My catalogue doesn't include all the German releases, the Musical Tragedies stuff, and a lot of it was strange cassette comps. A lot of the early stuff's way out of print.

CT: So, when did you move to Seattle?

BW: I moved here in '87, and that's when I first started getting really serious about the label., 'cause up until that point the label was sort of a hobby, I mean we didn't keep records of anything, we were selling stuff at cost, whenever we had extra money we'd sink it into the label. Then when I moved here, it was taking up way too much of my time and money to be just a hobby, that's when I started treating it more like a business, doing good advertising and doing good packaging and all that.

CT: So, was it called eMPTY in the beginning, or was it Musical Tragedies then?

BW: Actually, in the very beginning it was called Masking Tapes, 'cause it was just cassettes. At the time a lot of bands were just using initials, like M.D.C., D.R.I., etc. so we just used the initials for other projects, and we're like "M.T. sounds like empty," and the name eMPTY was actually on our second release. A lot of friends had done projects with us and used the initials, like Mongo Throb and stuff like that. Musical Tragedies picked up their name in Europe 'cause Joe is into a lot of experimental music, sampling and noise and stuff like that, and we kind of needed a vehicle for that kind of stuff, so that's how that happened. So, they kind of kept Musical Tragedies and I latched onto eMPTY 'cause it'd been around the longest and I didn't want to toss that. That of course is why the "M" and the "T" are capitalized like that, kind of a reminder of the old label.

CT: So, why Seattle? Are you from here originally?

BW: Not at all. I was an "army brat," I grew up in the south, lived in San Francisco for five years, went to high school in Germany. That's why I've gone back and forth. All the people that worked on the label, we went to high school together. I was moving back to the States, and I didn't want to move back to San Francisco, and one of my friends from high school was

living here, so I thought I'd check it out. I had no idea what to expect when I got here, I guess I was just lucky to move here before the scene exploded.

CT: What year was this?

BW: '87, right before that Mudhoney single came out. When I moved here I didn't know any of the bands, I didn't know Green River or The U-Men, even The Accused, I knew nothing about Northwest music.

CT: What was the first thing you put out when you moved here?

BW: When I first got here, I tried to kind of establish an eMPTY records presence, so I took out ads in MRR, and would import a bunch of the German records and tried to sell 'em mailorder. 'Course that didn't work too well 'cause no one had heard of any of them! So, I did that for like six months and the first release I actually did over here was The Accused/Morphius split, and that was a great first release 'cause those guys were so popular, got my name noticed. The only problem with that was afterwards I got piles of bad speedmetal tapes, for a long time people thought I was a speedmetal label.

CT: So, from there I guess eMPTY just snowballed into the international conglomerate that it is, right?

BW: It kind of feels like it snowballed, but it was slow going. The Accused 7" kept me busy. I mean, when you first start a label you only press like five hundred or a thousand, but that thing was selling out so quick, so for the next year I didn't do anything except repress that thing and talk to distributors.

CT: How many did you press?

BW: Off the top of my head, somewhere in the neighborhood of eight thousand.

CT: Geez, that's a lot for a single!

BW: Yeah. So, it was about a year later that I released The Derelicts, and that's probably one of my fave releases to date. Yeah, things haven't really started snowballing until the last year. I think everything really picked up when I hooked up with Mordam for distribution, you know 'cause they did all my sales for me and I didn't have to worry about fighting for money from distributors who weren't gonna pay me, and I was in the company of really good labels. That's probably the hardest part about starting a label is working with distributors.

CT: Which brings us to the question, what are the good parts of running an indie label, and the bad parts?

BW: There's not too many good parts. Probably just putting out the music. I mean, you really have to be a fan to put up with the bullshit you have to. Yeah, that's probably it. I could list the bad parts: trying to meet release dates, trying to have enough money to do the next project, or pay the band when it comes time to pay them, and especially if you don't have a sweet deal like I do with Mordam, then you've got to try to sell your records to distributors who sell bad college rock. Then, after they do have your records, you have to get them to pay you, which is not always fun. Then there's the problem with putting out the records, making sure the covers are done and the mastering's right. The best part about it is the music, I kind of consider eMPTY a big family. All the bands are friends, and we hang out, and whenever any of the out of town bands come here, it turns into a big party. So, I guess that's the fun part, going to shows and seeing bands, hanging out with them.

CT: What's the prerequisite for getting on eMPTY, is it just because you like them?

BW: Yeah it's personal taste, definitely. A lot of my friends accuse me of going for bands that make money, but I like "pop" bands, that's why I have bands like The Meices, Crackerbash, etc. Actually, I like a broad spectrum of music. Ever since I did a bunch of hardcore singles with bands like The Fumes and T.F.L., I got labeled a hardcore label. Then when I started doing more pop oriented stuff, I got people going "Oh, you fucked over the hardcore scene." Even though my stuff's pop. I don't think it's "marketable pop," still a little rough around the edges. The pop bands that I'm signing



are the best bands I'm hearing lately. I certainly haven't heard many hardcore bands I liked lately. There aren't many good punk bands left. I mean, basically, if I think something is exceptionally good, I'll sign it, but I haven't found bands in other genres of music that are as good as the bands I have now. Except for, well sometimes I do, and then they go to other labels, like The Supersuckers. I think they're amazing, but they're one of the few bands like that that are good at what they do.

CT: There's sort of like, I mean, most of the stuff I've heard on eMpTy seems to have kind of an underlying raunchiness, it's not real sweet pop. It's all got roots in punk or rock or garage, but it's melodic at the same time. Even the New Bomb Turks are really fast, but they don't sound like a thousand other hardcore bands that are just screaming Anarchy and destruction.

BW: Right. Don't worry about the music, just worry about the content. That's I think the problem with a lot of punk bands today, they're more worried about the image, it's fine to have a good message and all, but the music needs to be there to. I guess they don't worry about writing good riffs and melodies, as long as they can scream about whatever. I guess that's why I sign the stuff I do, 'cause I grew up on stuff like Stiff Little Fingers and Sham 69. Just all those really political, yet yet really melodic bands. For some reason, melodic and politics went separate ways. I mean, melodic bands aren't political and political bands aren't melodic.

CT: Do you have favorites on the label?

BW: Well, they're all different, I can't really see them as all being the same style. The Meices are really pop. Gas Huffer have that Rockabilly thing going. Sicko are full-on East Bay-style pop. The Fumes are more hardcore, Zipgun's more hard rock. They're kind of the same, but they're not. Yeah, I have my favorites, but I won't say who.

CT: Have you ever had a problem with putting something out on eMpTy, and you like it, and then the band submits other stuff and you don't want to do it?

BW: Yeah. You know, you sign a band 'cause you like what they're doing, and then they grow and change and pretty soon they're doing stuff that you're not really into. Then the opposite happens, you sign a band that you like and they end up getting even better, so it goes both ways.

CT: Or they end up doing something with someone else. I mean, do you sign bands to a contract?

BW: I do contracts, 'cause things can get hairy if you don't. Especially being here in the "rock center" here in Seattle, too many major labels sniffing around. Some people see money, and they're like "we ain't got no contract, what are you talking about?" So far they've been one-offs, but now I'm trying to get bands to commit to at least a second record. I mean, a lot of my bands I can still work on a handshake, but I think it's in everyone's best interest to get everything in writing, even if it's just for people's memories of what was said. If it's in writing, then there's no dispute over what was said.

CT: Is this your full-time job, is this all you do?

BW: Yeah, and I lose sleep over it, too. For the first four years I ran eMpTy in the states, I had a night job at Kinko's fulltime. When I first started eMpTy, it only took a couple of hours a day, but for about the last year I'd get up around eight or nine o'clock, run eMpTy until four, then head for my nightjob, then work from four until midnight, get home in time to eat something and go to sleep! I just quit my job two months ago.

CT: That doesn't give you a lot of time to go out and see bands that you might wanna sign!

BW: I had a really understanding boss who'd let me take my lunch, and run over and see a show occasionally. It was very stressful, I didn't have any free time at all.

CT: But now you have other people working at eMpTy, right?

BW: Kind of, a lot of people just volunteer to give me a hand, the only other paid person is Tammy, and she's just part-time. I have about three people who come down on a regular basis and help me out. It'd be pretty hard to do it all by myself. I'm pretty sure John from Sympathy does it all himself. I'm not sure how, 'cause he puts out ten times as much stuff as I do!

CT: What would you do if say you got offered a deal with a major to distribute your stuff?

BW: If you think about it, it's tempting, you go "Oh, all my stuff in chain stores!" but the kind of people that shop at chain stores don't like the kind of stuff I put out! I'm totally for supporting the independent network. I can't say I haven't thought about it, but every aspect of it sounds like bad news,

'cause majors don't even care about you, it's only money. They don't care about the music even.

CT: How are the 7"s selling?

BW: Mediocre. They normally sell between fifteen hundred and two thousand. Especially if you're doing full-colour covers like I do. I almost consider it more of a promotional thing.

CT: The media is now claiming that Grunge is dead. Do you think it's dead?

BW: I guess they can proclaim it dead since they created it.

CT: Maybe the question should be, was it ever alive to begin with?

BW: I think so. When I first heard the term "grunge," it was in reference to dirge stuff, like Flipper. Actually, my first band from '85, we called ourselves a "grunge" band. It didn't have quite the same meaning, but for a while I think there was grunge, what Sub Pop originally termed it as, what Mudhoney and Nirvana and Tad and all those guys were doing. But now, what is grunge? It's like mainstream rock, or arena rock. I mean, Pearl Jam, they're the 90s Aerosmith. That's not anything underground or new. I guess a really bad thing grunge has brought back is the whole major label jump-in, boot-licking crowd. I think the scariest aspect of this is that the '80s punk movement kind of set up this network, independent labels and distribution and stuff, and the more people leave that thing for the majors, the more the independent scene is going to suffer.



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STAR TREK LIVES

Man Or Astroman?

Star Trek Spaceships



Who, or what perhaps is the operative term here, are Man Or Astroman? Man Or Astroman? (herewith referred to Man Or Astroman? for short) are four space travelers who have come to our world from another dimension to play the most wiggled-out instrumental music this side of Shadowy Men On A Shadowy Planet. Influenced predominately by T.V., MOA? are captivated by the strange, hidden messages in T.V. ray transmissions and are promoting its subliminal messages to youth through their "music." The first time I heard them, I thought, "it's real early DEVO crossed with The Ventures!" and I think I'll stick with that apt description. So, who then, make up this odd "band?" Read on, to find out:

Star Crunch is the band leader and utilizer of weapons known as "Gretsch Tennessean" and "Fender Jazzmaster." Some believe he is a Romulan. Some believe he is secretly the lead singer of Charlatans U.K. Then again, some don't. Coco The Electronic Monkey Wizard is not human. Or humanoid. He was "rebuilt" after a horrible rollerblading accident by today's top scientists using an old Atari game system, and drugs. Coco involuntarily operates bass guitar, keyboards, samples, tapes, lights and sonic messages.

Dr. Deleto and His Invisible Vaportron is the second of MOA?'s bass-playing components and also perpetrator of sterilized rhythm guitar. He was obtained mainly to test experimental drugs on Coco, before they are unleashed on Man Or Astroman? unsuspecting audience, through the use of invisible gases. He has always claimed that he is "not a real doctor; he just plays one on T.V." He enjoys cartoon theme bandaids, the rearranging of limbs, experimental surgery, the general concept of leeching and medieval medical techniques and, or course, midget wrestling.

Bird Stuff plays red, or green drums, which is based loosely on the everlasting, year round celebration of the Christmas season. As well as being the most physically fit member of the band, he enjoys making popsicles out of Pepto Bismol, cough syrup, and other substances using ice trays and toothpicks. He rarely leaves his house due to an intense fear of being away from a television set (hence T.V.'s appearing on stage with MOA?), and the fact that he was born with four legs. On occasion, the band is augmented by Grand Master Useless on organ and various sound affect causing devices. He appears on one track on their self-released 4-song 7" EP "Possession By Remote Control."

Speaking of records, MOA? do have out the above mentioned EP. As well, they have an LP for Estrus Records entitled "Is It Man...Or Astroman?" and a limited edition 4-song 7" E.P. called "Amazing Thrills In 3-D," also on Estrus. The full-length experience is particularly pleasing with titles such as "Invasion Of The Dragonmen," "The Human Calculator," and the sole vocal number, "Escape Through The Air Vent." While I enjoyed the optical effects of their CD, it should be noted that the LP version contains two "bonus songs" not on the CD version. The EP also is a treat, containing a cover of one of my fave ever surf tunes, "Out Of Limits." They also recently appeared on a flexidisc give away with Call Of The Wild fanzine doing the astro-chart topper "Reverb 1000." Then there's the 7" EP on Lance Rock records, "Supersonic Toothbrush," which contains the weird "The Vortex Beyond" and "Caffeine Trip," as well as a Ventures cover! Out some short while ago came the "Capt. Holojoy's Space Liner" 7", on the cool Seattle label Lucky. It seems like these guys like to release 7"s, cause also available by the time this comes out are the MOA?Huevos Rancheros split 7" on Get Hip, "Mission Of Chaos" on the U.K. label One Louder, the "Man Or Astroman? Vs. Europa" European Tour single on their own Homo Habilis label, and another split single with Teenage Cavemen on Worrybird Disc. Soon to follow are another Estrus 7", "...At The Alley" and another full-length LP/CD release, "Destroy All Astromen!"

Yup, MOA? are the only band dedicated to bringing you yesterday's technology tomorrow. MOA? are not science fiction, they're science fact. For those seeking more information on MOA?, plus free gifts of "Space Dust," "cosmic teeth paste," space straws, flashlights and t-shirts, as well as the MOA? newsletter/catalogue, please contact them at:

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the OTHERS

ALL-NEW!
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The Others are a great '60s-style punk band from Italy. I first heard them when an Italian fan of this 'zine sent me some dubs of their demos when I was still in Ontario, Canada. Then, I found out that my pal Amazing Larry had heard of them, too, and in fact had their address, so I began corresponding with singer/guitarist Brian "Max" Maxwell. He sent me copies of his truly excellent fanzine *Misty Lane*, some *Others* demo tapes and their cool 7", also on Brian's *Misty Lane* records label. Recent releases, including a *Primitive 7"* and their contribution to the excellent "Teen Trash" series on *Music Maniac* are well worth checking out. Lo-fi retro garage at it's best! Just check out their cool originals on this LP, such as "It's Eerie" and "In My Time," or their boss covers of The Lil' Boys Blue tune "I'm Not There" and The Morning Dew's "No More!" I really dig these guys' primitive garage-rock sound, and decided an interview was certainly in order, so here they are...The Others!

Cryptic Tymes: How long have The Others been around?-

Brian Maxwell: Well, I formed The Others in April of '89, after The Sidewalkers broke up. That was a good, but short-lived project. Previously, I was in The Silent Shapes (with members of Head & The Hares), another garage-psych combo during '86/'87. The Others had their first show in September '89, I think.

CT: Tell me who's in the band and a bit about them:

BM: There's a large choice of weirdos inside! You'll find the bass player, Bruno, who is very amusing; Ory, the Vox organist...well, he's sort of a dirty old man; David is on the drums - he loves punk rock and has been playing since 1976; Curly plays rhythm guitar, as well as organ and harp - he's from Genova and was in The Croakers. Who's left? Well, I sing, or howl, and play a mean Vox Mark VI guitar as well.

CT: What are some of The Others' musical influences?

BM: Texas Punk, Surf, Beat, R&B, Folk, a touch of psychedelia, too. Our favorite bands are, and always will be The Chocolate Watch Band, Seeds, Love, Music Machine, Outsiders, ? & The Mysterians, We The People, Syndicate Of Sound, Count 5, and obviously The Stones ('till Brian Jones' death), Pretty Things and Q'65. We all love The Byrds and Squires, too. Rob, the previous bass player was a Kinks maniac. Also, with The Others we play a lot of covers of "Back From The Grave" comps. As for Surf tunes, we stole a bunch from those "Diggin' Out" and "Surfin' In The Midwest" volumes.

CT: When did you start *Misty Lane* records, and maybe you could tell us a bit about the fanzine as well.

BM: First I started *Misty Lane* fanzine, the first issue came out in September '89, just a small one about The Chesterfield Kings, Norton records and Italian Beat. Then it became bigger and started sellin' pretty well. In those days, I put half '60s stuff and half '80s favorites of mine: Unclaimed, Brood, Wyld Mammots, etc. Before long, this became a small catalogue with 'zines, movies, rare albums, tapes, set sales and so on. Since the first demo tape put out by The Others, I used to put the *Misty Lane* mark on stuff. Apart from The Others 7", you will also find an EP and LP comp. series with current bands like The Overcoat, Worst and Lust-O-Rama, plus fab unreleased stuff by Crimson Shadows, Stomachmouths, Livingstones and Wyld Mammots.

CT: What releases are upcoming for The Others?

BM: The band is goin' pretty well and there's lots of stuff comin' out. First, I wanna tell you about an EP on the *Primitive* label. There's also the "Teen Trash" LP on *Music Maniac*, a *Misty Lane* EP split with The Headstones. Then we have three new singles out on Get Hip, Screaming Apple and a 7" with Born Loser 'zine from here in Rome. The band is also on two CD comps. by Face records and In Media productions. Acid Tapes in the U.K. will spread all over a Mole People/Others tape and the comp.

"Dig The Misty Sound."

CT: The Others obviously love to play covers of old '60s punk tunes, but what are some of your originals about?

BM: Well, I write the lyrics mostly about girls and time...sort of "psychedelic love stories in the past," or something like that! As for the music, probably I'm more purist than the rest of the band! Anyway, the sound of the cut depends on the studio and obviously "the mood."

CT: The Others seem obsessed with B-movies, pin-up girls, and trashy stuff. What are some of your fave movies, books or other things that inspire you?

BM: You found out! Yeah, we're all into Beat Generation writers. Kerouac is to me the best of the whole century, well I should put Buwowski and Henry Miller in there, too. Ory prefers blondes, Andy is into a lot of "Hippy stuff." I know Andy reads a lot, too, but I dunno what! As for movies, we dig the "classics" like "Riot On Sunset Strip," "Psych-Out," "Monster From The Surf," "Mondo Topless," "Plan 9 From Outer Space" and "The Trip." Plus, we spend nights watching Betty Page stripping videos, old Rolling Stones videos, eating pizzas and drinking!

CT: What kind of an audience do The Others draw?

BM: Back in '86/'87 there was a good "scene" here, as far as I can remember, and I'm not talkin' about just Beatle boots or 60s miniskirts! Since we started, a small, but good number of collectors and fans always come to see us. Last year was pretty exciting 'cause we did lots of gigs especially in town and the small number has turned into a crowd! We used to have a 60s night only for us at the biggest place in Rome, "The Castle" with videos and music. You'll find "garagers" and "rockabilles" plus a few Mods, but mostly Punks.

CT: Perhaps you could explain a little bit about your other band. The Mole People?

BM: The Mole People is a side project band that I formed last summer with Andy, the drummer. After playing a bit outside Italy, we came back to Rome and rented that old B-movie with John Agar at Dario Argento's shop, and as I've got a copy of The Mole People in Warren Magazine (1964), we picked the name. After this we recorded one demotape, "It's Eerie!" Except for "Can It Be" by The Savoy's that is garage-punk, it's mostly folk-punk.

CT: What final words would you like to say to people in North America?

BM: First, I wanna say thanks to all the cool people like Amazing Larry and Tim Gassen...they believed in us from the start! We'll have this record out on *Primitive* so you can hear four raw 'n' crude cuts really soon! As I'll be coming to Canada next year, I hope to meet you all and who knows, maybe one day we'll play your town!

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The Fire Walks Among Us
an interview with The Dirteez by Filth Simpson

Wild Cat Lou (guitar/vocals), Clint Lha Zar (vocals) and Fred (drums) have been Dirteez for about seven years. After the death of their original bassist, the band encountered various problems to find a replacement, which delayed its progression. While they were living in Paris, the Dirteez recorded their first album "The Other Side Of Love" for the now-defunct label Go Get Organized. They received critical praise, took part in many compilations, and toured endlessly 'till the dramatic "bass event" occurred!

Now they live in Sete - a small town close to Montpellier - and have finally found the right bass player: Jack Redrum. So, they are ready to start again, and our meeting took place at their hotel right after a tempestuous gig in Marseille.

Cryptic Tymes: How are things going for you these days?

Fred: We're taking a new start. We'll record a new album this year as the first one is already two years old. We're gonna start touring again, first in Belgium. Switzerland and Italy.

CT: You're some kind of "rock 'n' roll nomads," how many times did you move last year?

Clint: Not that much, seven times...(laughs)...we couldn't stand Paris anymore so we finally ended up in Sete.

CT: Where is Goulamas studio?

Clint: Yes, where we just recorded "I'm A Monster From Outer Space" that will appear on the Kinetic Vibes international compilation "Electric Carnival." This is our best song so far. Sister Ann fro Goulamas is fantastic, she really helped us to do a great job with this song. We're very proud of its sound. Our second album will be recorded there.

Lou: I hope that we'll find a label quickly because we have many new songs and new ideas. Our dream would be Phil Spector as a producer and David Lynch to film a video.

CT: Many of your compositions are inspired by books and movies, so what do you read these days?

Lou: I've just read *Dr. Adder* by K.W. Jeter. The action takes place in L.A., and it deals with a surgeon who is making prostitutes. He tests his clients' brain to know the mutilations they prefer, this way he can better gratify their fantasies. Then he mutilates the whores. Legless, or one-armed whores will be very popular in the future. Jeter also explains what both customers and whore prefer. Some girls chose to become junkies, only one lifelong shot. Apparently, it's a masculine fantasy.

CT: Tell me about your Dirteez masculine fantasies?

Clint: Oh! I'm a saint!

Fred: Being a Dirteez is already one.

Lou: Come on Fred, that's not so sexual!

Fred: To me, it is as it takes a lot of energy and brings pleasure as well.

CT: You're rather prudish...

Lou: It's because we fully live it.

CT: Last time you played Marseille, psychobillies and company escaped saying that you were a Hardcore band. How do you react to such a moronic attitude?

Lou: Actually, I like the H.C. energy, and dislike what Psychobilly stands for today.

Fred: We played once with the Guanabatz and Batmobile, and it didn't work out too well...maybe our hair is too long.

CT: You've been compared to The Cramps many times...

Lou: Really? When? (laughs)

Fred: Tonight, for instance, we're billed as "Crampsian Rock." But, you know, when they tour, The Cramps are labeled as "Dirteez Rock." (laughs) We share so many things with The Cramps.

Lou: Firstly, our love for R'n'R!

Fred: And bass players problems for a long time.

Lou: And we learned love and respect of R'n'R from The Cramps. We were babies when they started, and their interviews were

determining for us. They were the first ones to talk about people I loved when everybody was laughing at me. I loved Gene Vincent when one had to be punk, but enjoyed Punk as well, I juts couldn't fit in any fashion. Neither Rockabilly nor Punk! Too much Rockabilly and too much punk! The Cramps helped me to be proud of my attitude, they're an important part of my life. I love their being proud of everything they do, when so many bands doubt and hesitate. I love pure and intransigent people! We took a lot from Johnny Horton, too.

CT: Will you dedicate your next LP to him?

Lou: No, maybe to Laura Palmer, or David Lynch, the man of the year. Our next LP will be called "Fire Walk With Us."

CT: Lou, concerning the movie "Twin Peaks," you wrote me: "Eraserhead in sexycolor..."

Lou: Yes, Lynch made a circle. After a commercial period, he came back to crazyness and lust. Laura Palmer is touching my feelings. A part of myself met Bob, he may still be around. I can understand what he is.

CT: What is he?

Lou: He is the instinctive part of Man. Instinct in any way: beauty, horror, sex, or violence. It's the part in me I'm the proudest of, even if I have to kill someone, and have to die on an electric chair.

CT: Once you've been heard playing guitar, one can't imagine you dying on an "acoustic chair!"

Lou: (laughs) Bob is what lies inside human beings and can't be controlled, which is good otherwise there would be no revolt, no creativity, and no Rock 'n' Roll.

CT: If a magician was giving you a chance to time travel, which period would you choose to see?

Lou: From 1930 to 1960, the gangs, the golden years of strip-tease, the first bizarre movies. The beginning of R'n'R, new drugs, sexual freedom, high heels, platinum blondes...AAAHH!

Fred: I'd like to witness the beginning of Phil Spector's "Wall Of Sound"; produce with him The Ronettes, Crystals, all those girl bands I love.

Lou: Sure, you'd bring those little girls to your bedroom before showing them the echo chamber...(laughs).

Clint: From '50s to '60s, be one of the pioneers of Rock, write



"The Wanderer," wear Gene Vincent's leathers. To feel the danger and madness which were still a part of R'n'R in those times. Also, I'd like to see The Sonics, Ronnie Dawson, Music Machine, Shadows Of Knight...

Lou: I'd also love to see The Stooges at their beginning, it's something I truly miss. The Sex Pistols, too. I really love Iggy though, he's great!

CT: What are you reading?

Lou: Too much Science Fiction, a lot of Spiritism. We try so hard to get out of our body! And it's not easy without acid. I wanna be in touch with what lies beyond the grave and i have questions for Roy Orbison and Elvis...good acids are rare nowadays, so we have to find another way.

CT: What is your ideal?

Lou: It lies inside the brain of Eraserhead.

The show was a festival of psychotic 'n' furious sounds. The Dirteez madness and energy brought us back to the wild 5Ts with an intensity that can only be experienced today. Bass hammering, guitar grinding, deadening drums, warm vocals, shouts, fast and way out...Their next album should be "bloody," in touch with today's craze for bloodsucking monsters extracted from horrific literature. Allow The Dirteez to vampirize you, "they've got good taste!"

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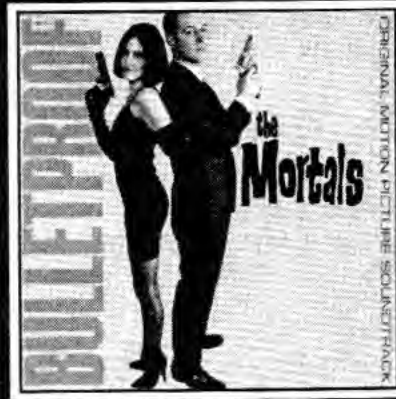
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The Untamed Youth first came to my attention back in 1988 or so with their cool "Some Kinda Fun" LP. Their spirited mix of surf, "Frat Rock" and '60s punk was an immediate hit to these ears and I became a devoted fan of their music. They followed up that debut LP with another killer, "More Gone Gassers". Both of these were on the Norton label. Then appearances on the Brian Wilson tribute LP and the first Nardwuar The Human Serviette compilation (as "The Teen Challengers," no less!). For some reason, the band remained silent for awhile and reappeared with group leader Derek Dickerson and bassist Steve Mace leaving drummer F. Clark Marty and organist Steve Rager behind in their hometown of Springfield, Missouri. But, not before they recorded the amazing "Sophisticated International Playboys" mini-LP (once again for Norton, and featuring the drumming talents of one Bobby Lloyd Hicks of Skeletons fame. I caught the Untamed Youth live for the first time at Garageshock ('92) in Bellingham, Wa. and was suprised see The Mummies' Trent Ruane subbing on the organ, and I think the drummer was Dave Stuckey. With Trent's Mummies and Phantom Surfers obligations, he had to bow out amicably, but stayed long enough to appear on the cool "Sophisticated International Playboys Theme Song" 7" on Estrus, released in conjunction with the Untamed Youth fanclub. Afterwards, organist duties went to ex-Fuzztones and current Witchdoctors/Finks member Jake Cavalier.

Then, a strange thing happened. They broke up. Not, however, before I finally got a chance to do this interview with Derek Dickerson. Also, I hear they have a live thingy coming out on the Estrus label and the last may not have been heard from The Untamed Youth.

Cryptic Tymes: Please state the current line-up of Untamed Youth.

Derek Dickerson: Well, there is no current lineup, 'cause we just broke up, but right before we passed on, it was myself on vocals and guitar, Steve Mace on bass, Dave Stuckey on drums and vocals and Jake Cavalier on Farfisa organ.

CT: Why did the band, or main members, move to L.A.?

DD: Well, it got to the point in Missouri where if we didn't move, not only would the band have fizzled out, but we would have had to go to college! We denied this evil fate by moving to L.A. and delaying our failure in life by at least two more years.

CT: Perhaps this is an obvious question, but did you take your name from the movie of the same name, or is there more to it?

DD: That's it. It was a terrible name for a band in the '90s, even though the movie and inspiration (juvenile delinquents) behind it was cool. We always got mistaken for a hardcore or heavy metal band! We should have stayed with *The Nachos*, our first choice.

CT: On your "Sophisticated International Playboys" record, you do entirely covers of very obscure songs. Where do you find such gems to cover?

DD: Because we have no songwriting talent, and because getting laid usually relies on some '70s-inspired bullshit "artiste" doctrine about being "original," we spend all of our time at swap meets and garage sales looking for obscure songs to cover, which we tell the ladies we wrote. If they've never heard it, we win! And, geez, who's ever heard "Kapo" by The Lyndells?

CT: Tell us, what is a "Sophisticated International Playboy?"

DD: A Sophisticated International Playboy is someone who always keeps 30 dollars sewn into the linin' of their jacket.

A Sophisticated International Playboy is a gentleman who never has problems charmin' ladies. A Sophisticated International Playboy is king of the free world.

CT: What is happening recording wise? Do you have any new releases coming out?

DD: We have a "Live In Las Vegas" album coming out on Estrus records. We have a Sam The Sham song, "Monkey See, Monkey Do," on Norton's Sam The Sham tribute album *Turban Renewal*. We have an instrumental "Tube City" coming out on a Cruddy records sampler. Plus, I want to put out our first recordings from 1987, which have more teen hatred in them than I can tell you in mere words.

CT: Eating seems to play a large part in the Untamed Youth's lifestyle. What are some of The Youth's fave eating establishments?

DD: A more indepth look at our eating habits can be found in the *Untamed Whirl* magazine. Suffice to say, we never spend more than 3 dollars on a meal, which means we eat at Little Caesars and Taco Bell and Subway almost every day.

CT: Derek, you play in another combo as well. Perhaps you could tell us about it.

DD: Yes, Dave Stuckey and myself have a band called the Dave & Deke Combo. It is a hillbilly/rockabilly outfit that has actually done quite well. We have an album and a 7" on No Hit records, and we've toured Europe twice. Currently it is the only musical outfit I am playing with, besides occasional drumming duties with The Finks.

CT: The Youth made a wonderful video for the song "Supercharged Steamroller." Do you have any plans for anymore videos of your songs? You've also a couple of video "movies." How did these come about, and why?

DD: The "Supercharged Steamroller" video came about when a filmmaker in NYC expressed interest in doing a video for us. We went down to Coney Island on day and shot the thing. About three months later, he sent me a copy. That was right about the time MTV decided never to touch a truly independent video again, so it was never aired anywhere. I like making films myself, unfortunately I am restricted by finances to the Super 8 medium, so my visions of grandeur get watered down in the process. People seem to like them, though. I've been working on a new one starring Johnny Bartlett from The Phantom Surfers called "Surfin' Man." I think I'll also make a trailer from an unfinished film starring Mace called "Dolemace," which was supposed to be like a '70s "Dolemite" exploitation movie.

CT: Will The Untamed Youth ever appear on CD? What do you plan to do to keep vinyl alive?

DD: I do not own a CD player, I do not like CD's, however I am one greedy son of a bitch. If I can make a penny, I'll put the product out on 8-track tapes! Screw it! Like those retards buying Red Hot Chili Peppers CD's are ever gonna change? Forget it! I plan to keep vinyl alive by never putting something that isn't available on vinyl, 'cause I want to be able to listen to it in my own home, or send a copy to my folks.

CT: Finally, here's your chance to say a few words to your fans, or people who've never heard of you.

DD: Howdy! If you like music made without Marshall amps and backwards-turned baseball caps and those stupid college-boy shorts, then buy our records! Join the Sophisticated International Playboys Club by writing to: SIPC, PO Box 304, Hollywood, California, 90078. Thanks again!

Untamed Youth Discography:

"Some Kinda Fun" LP, Norton 1989

"More Gone Gassers" LP, Norton 1990

"Santa's Gonna Shut 'Em Down" 7", Norton 1990

"Doin' Me In" (as "The Teen Challengers") on Oh God My Mom's On Channel 10 comp. LP, Nardwuar 1990

"She Cares" on Estrus Half Rack 7" box set/CD, Estrus 1991

"Chug-A-Lug" on Smiles, Vibes & Harmony: A Tribute To Brian Wilson comp. LP/CD, De Milo 1992

"SS396" on Estrus Gearbox 7" box set/CD, Estrus 1992

"Sophisticated International Playboys" mini-LP, Norton 1992

"S.I.P. Theme Song" 7", Estrus 1993

"Live In Las Vegas" EP/CD, Estrus 1994



The Untamed Youth on "It's Happening" T.V. show, 1990



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THE ASTRO NUTS

A long time ago, in a galaxy far, far away known as Montreal, Quebec (that's Canada), there existed a band called The Gruesomes. These "tyrants of teen trash," as they were often referred to, existed from 1984 until somewhere in the late 1980s, although the exact date of their breakup is sketchy. During that time, they released three full-length LPs on OG records, and a 12" mini-LP and 7" EP on Primitive records. Those who remember them know that they played great garage rock and were considered one of Canada's best 60s punk-style bands.

A year or so ago, a couple of The Gruesomes got together with an ex-member of Ray Condo & His Hardrock Goners and a member of The Cryptics to form The Astronuts, a surf-instrumental band. Reports of this bizarre combo first came filtering in to CT H.Q. of this foursome who dressed up in matching silver spacesuits and played a kind of Link Wray-in-outer-space intro madness. The band includes Commander "buzz" Blastoff (a.k.a. Bobby Beaton) on guitar, Major "Jet" Atkins (a.k.a. Eric Sandmark) also on guitar, Capt. "Cab" Canaveral (a.k.a. John Davis) on bass guitar



and Comrade Alexie Rokosokov (a.k.a. Eric Boulanger) on the drums. Recently, the band finished recording and has released a cassette entitled "Let's Splash Down With The Astronuts" on their own Astrosonic label. With song titles like "Splashdown," "Rocket Fuel," "Astrosonic Twist" and "Entre Dos Planetas," you know you're going to get some spaced-out music! Full of great surf-style riffs and reverb guitars, augmented by crazy "sci-fi" effects, this tape is a total blast (off). All original tunes, with the exception of a cover of The Ventures' "In Orbit," you're sure to want to take a trip to the outer regions of the galaxy with this fearless foursome! For more info, or to order their tape, contact them at:

Astrosonic Records
441 St. Pierre, #5
Montreal, Quebec
Canada H2Y 2M8



26

ART
GALLERY



The Boss Martians



It's 1991 and two fraternity brothers decide they want to form a band! Evan Foster (the guitarist) and Scott Bretts (the bassist) knew exactly what they were looking for - a hot rod and surf music band, complete with vintage equipment and a rockin' attitude. They found organist Les Launer and Dan Israel to pound the skins, and The Boss Martians were born. They had the same ideas for "a sound" and were big fans of 1960s surf and hot rod music. Bands like The Pyramids, The Astronauts and The Ventures. They rounded up vintage surf music equipment: a '64 Fender Jaguar and a '62 Stratocaster guitar; a Fender P-bass; Farfisa Compact and Hammond B3 organs, and Ludwig drums. Even vintage Fender Dual Showman amps. No fuzzboxes, no digital effects, just reverb. "No offense to the guys who uses fuzzboxes and stuff" says Evan "But we just wanted a different sound." And so it was that the bands' debut single was released on the No Guff label in early 1992. They rock real well with two intros, "On The Rocks" and "Boss Martians Theme." Shortly after their debut single was released, Les left the band and they began a search for a new organ player. They found one in Nick Contento, who joined the band and brought to them an even better organ sound.

After a brief change in name to The Coachmen, they reverted back to The Boss Martians moniker and began actively playing shows in the Seattle-Tacoma area. Evan thinks this line-up is the best yet. He makes a point that the band is hard working, tight and professional. "For my own band" he says "absolutely kicking ass all the time is where it's at. No bullshit rock 'n' roll, straight out!" As a witness to one of their live shows, I'm inclined to agree. When the Martians opened for surf legend Dick Dale here in Seattle, they put on a fine set of vocal and intro numbers, including a killer version of The Trashmen's "Surfin' Bird," as well as Trashmen-style arrangements of "Keep A Knockin'" and "Whole Lotta Shakin' Going On" that pretty much brought the house down. Dressed in matching stage outfits, they presented a striking visual effect as well. "I think The Trashmen were a great Rock 'n' Roll band" says Evan "and before you can be any kind of band, you've got to be a great Rock 'n' Roll band." Lots of other stuff plays a role in defining the Boss Martians sound. Bands like The Wailers, The Sonics and The Beach Boys. Says Evan, "Brian Wilson and The Beach Boys were crucial and dire to American Pop Culture and the Pop Music Scene. We're huge Pyramids fans, too. I think that Willie Glover, being the token black guy in an all-white surf Southern California surf band in 1962, that was pretty amazing. Plus, they were great showmen, great players. They had so much wildness to their show." He also goes on to cite country guitarists like Lonnie Mack and Jimmy Burton as influencing his guitar playing. Nick is a huge Burt Bacharach fan, and the whole band is into Henry Mancini as well. Just check out their version of "Banzai Pipeline" for proof. American International Pictures films like "Bikini Beach" and "Wild In The Streets" have also had a profound effect on the band.

Recently, the band has had their second single released on Hillsdale Recs., the label owned by Johnny Bartlett of The Phantom Surfers. This cool 7" features a killer hot rod intro tune called "XKE" backed with a wailing vocal tune entitled "I'm A One You Need." Like their previous single, it was pretty much recorded live, with as little overdubs and effects as possible. Right now, the band is concentrating on playing live as much as possible and getting more releases out. Dionysus Records has just released a new 7", featuring two vocal numbers, "She Moves Me" and "Keep On Dancing" (made famous by The Gentrys), and one intro number called "Cape St. Francis," so named after the beach with the supposed "perfect waves." There's also another No Guff 7" coming out with three more songs: "Turnpike Cruiser," "Maliguna" (by The Trashmen!) and "Baby, Let's Play House."

It looks like 1994 could well be the year for The Boss Martians. They'll be playing up, and down the West Coast as much as possible in the near future, and hopefully getting a full-length LP/CD release out. Interested labels should contact them, and fans are more than welcome to drop them a line for the lowdown on Boss Martians happenings. So, what are ya waiting for? Get with the go-man-go, super-boss sound of The Boss Martians now!

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HARD & EXPLICIT ► NEW RELEASE

The Devil Dogs are one simply amazin' rock 'n' roll band. These three punks from Noo Yawk City have been playing around since the eighties. As *The Rat Bastards*, they blasted unsuspecting audiences with their garage-powerpop trash. When one half of the Bastards left to form *The Vacant Lot*, Steve Gortler (guitar and vocals) and Steve Baise (bass and vocals) formed *The Devil Dogs*, joined later by Mighty Joe Vincent (drums). Their self-titled debut LP and "Big Beef Bonanza" mini-LP (on Crypt) records were the ones that got me hooked on their melodic punk rockin' good tunes. Besides, any band that was billed as a cross between DMZ and *The Saints*, and was cool enough to cover *Three Mighty Caesars* was certainly cool enough for me! A later Spanish live LP, various 7"ers and the "We Three Kings" mini-LP (again on Crypt) are also worth checking out, but it's their latest, "Saturday Night Fever" (LP on Crypt, CD on Sympathy) that may be their finest "hour" yet. The whole CD smokes, babies! Also, more great tunes from the same session appear on eMpTy's "Choad Blast" CD5. Recently, I had the chance to ask Steve a few questions, and here's what he had to say:

Cryptic Tymes: The sound on the new LP/CD is a little different from previous releases. I noticed more harmonies, some slower tunes, some more "hardcore" tunes. What prompted some of these changes in style?

Steve Baise: We really feel the style is the same - hard and fast, the way the bitches like it. We just worked really hard on the recording and wanted it to be our best. We feel it is, but we can top it.

CT: The new one is the first thing you've recorded outside of NYC and with someone other than Mariconda. How did you find working with Kurt Bloch and why did you decide to record in Seattle?

SB: Kurt is a genius. We loved working with him. We decided on Seattle 'cause it is a cool place, New York ain't, and we have a lot of friends there. We recorded "Saturday Night Fever" in the middle of a tour, so we could be in the best shape possible. The well-oiled rock machine was in overdrive!

CT: Why did you call the new one "Saturday Night Fever"? Are you happy with the results?

SB: Everyone knows we love parties and Saturday nite is the party nite. We are very happy with the results. Also check out

our new "Choad Blast" CD on eMpTy. Same sessions, same great sound!

CT: Are you still influenced by the same stuff, or has that changed of late?

SB: Obviously that hasn't changed.

CT: Past Devil Dogs releases, including the most recent, show you guys outside of strip clubs. Who are your favorite performer's?

SB: We love Traci Lords, Amber Lynn, Kasha, Anna Nichole Smith, Claudi Schiffer and Samm!

CT: How do you guys respond to accusations that you're "sexist bastards"?

SB: Thank you so much, but we're sexy, not sexist. We only get that shit from you laid-back fuckers on the west coast.

CT: What did you think of The Muffs covering your "Brand New Chevy"?

SB: They did an adequate job.

CT: How did the recent European tour go? Are you guys well liked over there?

SB: We are gods over there, and we just did our fourth tour. We play for thousands of kids over there.

CT: How did the latest release work with the two different labels (Sympathy releasing it in the U.S., Crypt in Germany)?

SB: It's great! They split the cost 50/50.

CT: Are there any bands that the Devil Dogs really love to cover?

SB: We hate all bands.

CT: Don't you love The Wallers?

SB: We love The Wallers, but bands like that shouldn't be covered, just enjoyed. Same for The Sonics, just enjoy them and do your own thing.

CT: Who were some of the best bands you played with on tour in Europe?

SB: Stiff Little Fingers, Jon Spencer Blues Explosion and The New Bomb Turks.

CT: The worst?

SB: We mostly got stuck with some horrible Euro-trash garage band!

CT: What did you see happening in the future for the Devil Dogs, both recording and touring-wise?

SB: We are doing a Devil Dogs comic book for Marvel, and we'll be in Tokyo in April. A new eight song 10" will be coming out in March on 1+2 records!

CT: Okay, thanks!

SB: No, thank-you!

The Devil Dogs: 341 Lafayette St., suite 87, N.Y., N.Y. 10012 USA

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"S/T" LP, Crypt 1987

"Big Beef Bonanza" mini-LP, Crypt 1988

"Live At The Revolver Club", Impossible (Spain) 1989

"Get On Your Knees" 7", Sympathy 1989

"Live In Tokyo" EP, Crypt 1989

"Twist & Burn" EP, Dog Meat (Australia) 1990

"30 Sizzling Slabs" CD, Crypt 1991

"Devil's Hits" CD, 1+2 (Japan) 1991

"We Three Kings" mini-LP, Crypt 1992

"Get In Line/Hellraiser" 7", Sympathy 1992

"Get In Line/Burning Love" 7", Mondo Stereo (Spain) 1992

"Saturday Night Fever" LP/CD, Crypt/Sympathy 1993

"Choad Blast" CD5, eMpTy 1994

"Blue Moon Of Kentucky" 7", eMpTy 1994

plus songs on "Clam Chowder & Ice vs. Big Macs & Bombers" LP (Nardwuar), "The Estrus Gear Box" 3 X 7"s/CD (Estrus), "Groin Thunder" CD (Dog Meat), "Electric Carnival" CD (Kinetic Vibes) and probably more.



Nirvana's Cobain dead

Cobain's music full

of anger, confusion

Kurt Cobain, Hesitant Poet
Of 'Grunge Rock,' Dead at 27

musician

Suicide note, shotgun near body of musician at his Seattle home



Police officers investigate the death of rock singer Kurt Cobain in the

Madrona neighborhood.

SEATTLE, April 10 - Five years ago, when Nirvana's "Bleach" was becoming a local best-seller, no one could have known how "grunge" and the "Seattle sound" would take off. The \$1200 flannel-and-jeans outfits, complete with "greasy hair by Jean-Luc," that were featured in The New York Times, among zillions of other international publications, provided hearty comic material for locals. "Grunge," now in its commercially viable sense, has been in critical condition for two years. On Friday we found out that Kurt Cobain had pulled the plug.

The media feeding-frenzy here in Seattle has been so insane that it's almost indescribable. Last night Alan and I were among 300 or so folks at an invitation-only soiree at the Crocodile Cafe, in honor of Sub Pop's sixth birthday. Needless to say, given Cobain's death, the mood was decidedly somber; still, the event was far from being a wake. Only one eight-by-ten photograph of Cobain was displayed, and no Nirvana music was played. No one paid much attention to the bands, and although the beer was free, few people seemed to get out of hand. The party started, and guests had to practically shove their way beyond the cameras, lights and cellular phones to get into the club. Was this the Crocodile Cafe on a spring Saturday night in Seattle, or Spago in West Hollywood at one of the late Irving "Swiftly" Lazar's Oscar-night bashes? You know the media must be desperate when I sit at a table alone early in the evening, and I feel someone watching me. I look up to see a cameraman on the sidewalk, filming me shoving French fries into my mouth. Great, that's how everyone wants to show up on the evening news. I did, incidentally, make it onto the local news, and so did two old friends of mine. I was shown, again filmed from the sidewalk, talking to Alan and our friends at our table. Our friends, Ken and Phil, (who somehow ended up being labeled "Kent" and "Pony Maurice") were stopped by a reporter from the local CBS affiliate as they came into the club. It's indeed a big night when you and your college pals end up on the 11 o'clock news.

SOUND
station phone lines jam;
Cobain's music selling wildly

FURY
The apparent suicide hit the local rock community with the fierceness of an unnerfing concert wails.

Shrouded last days

Man's apparent suicide is linked to vigil for Cobain

2:00 - In Concert: Nirvana; Candlebox; Slump. (Stereo) (30 mins.)

I saw a shotgun lying across his chest pointing up at his chin.
- Gary Smith, who found body

One teenage fan told the Seattle Post-Intelligencer that Cobain's death was "like the President has been shot." Irony. Nirvana was often criticized in "alternative" publications like Maximum Rockroll for being "too commercial." They were criticized for "selling out." But no one can deny the impact Nirvana had on the landscape of rock 'n' roll, not to mention on young people. Cobain once said that one of the reasons they signed to DGC/Geffen Records was so that "kids could buy Nirvana records at K-Mart." But when Alan and I were getting interested in punk rock, back in the late '70s and early '80s, the music we heard, was on major labels. The Sex Pistols. The Dead Boys. Sham 69. The Stooges. Blue Cheer. The Velvet Underground. The Yardbirds. The Beatles. Elvis Presley... Emotional, heartfelt and, at the time, considered anti-social. Let's face it, kids, I may be over 18, but I know one thing: punk rock is nothing new. Nirvana were but an important part of the generational changes in rock 'n' roll. I didn't know Kurt Cobain, but I know one thing about his personality: He never, ever wanted to be a "spokesman" for his generation, as he has been portrayed since his suicide. "I'm a spokesman for me," he said often in interviews. But Cobain was also outspoken about many important issues, including women's and gay rights, going so far as to say on the liner notes for their "Incesticide" album that the band wasn't interested in racists, sexists or homophobes coming to their shows, or buying their records; he didn't want their money. But by selling 18 million records at places like K-Mart, he brought his message to the people. Bringing it to the people. How bourgeois of him. But let's face it, Nirvana has gotten way more kids into bands like The Skulls, The Germs, The Vaselines, Mudhoney and The Melvins than any lame vegan hardcore band has. And they gave credit all the way, down to inviting ex-Germ Pat Smear to be their second guitarist. But in the end, Cobain didn't want the fame. It's a shame how such a young, talented person who seemed to have the world at his fingertips could feel so despondent. Cobain would despise the media circus, following his suicide, having done so in life. Still, his contributions to music will endure. Pop music needed Nirvana to challenge the status quo, and the band performed their duties well. American youth, in the aftermath of the Persian Gulf War and in the twilight of George Bush's divisive presidency, ate it up with a spoon. They put photos of the burned-out Los Angeles Republican Party headquarters on their "In Utero" liner notes. Ah. You did well, Kurt. May you finally find the peace you never had on Earth.

29 A message of Love, grief for Cobain

KURT LINES

Fountain of teen spirit for Kurt Cobain

peace

Friend innocently bought shotgun for Cobain

The senseless suicide of Nirvana's Cobain

Drugs, guns and threats; and then he disappeared

Story & page design by Lisa C



Kurt Cobain
Cobain's m

that stupid club

gongorine

the grunge town who

can take

Nirvana

Cobain

of many

The Cobain story: For more details on the rock star's death and reaction from the music community, see Pages A1, A4 and A5



There's kind of a funny story behind how I first heard about the band *Mondo Topless*. You see, one night we were sitting around the old pad, after having both put in full days of work, when the phone rings. The guy on the other end is named Sam. He's "in this band called *Mondo Topless*." Not being familiar at all with this combo, I inquire as to how he got hold of me. Apparently, it would seem that Sam had an old copy of CT #3, but figured I had probably moved since I mentioned in that issue my intention to move out west. Sam contacted Darren Merinuk by calling directory assistance, and he then got my new number here in Seattle from Darren! I was impressed by this man's diligence in tracking down a guy who puts out one in a whole ton of fanzines out there! Well, we got to talking about his band, *Mondo Topless*, and they indeed sound like they'd be to my liking. About two weeks after talking to Sam, I received a tape in the mail, and a very nicely designed press kit, I might add. The cassette in question, entitled "Buff Me, Baby" is great! Kicking off with the car racing, hot roddin' "Drag Strip" it's a fun 'n' rockin' trip into Garagelands U.S.A. "In The End" is a hardcore punk-paced stomper, and "You Make My day" and "Out Of Luck" are more "poppy." "Useless" is a totally cool, slow, fuzzed-out closer with kinda evil, antisocial lyrics. Have I raved enough? You see, this combo's organ/guitar/bass and drums things gets me shakin' every time I play this tape.

Mondo Topless, who incidentally take their name from an old Russ Meyer flick, formed in the fall of '92. Their debut gig was, in fact, Halloween of '92. Since then, they've shared the bill with bands like *The Original Sins*, *The Lyres*, *Pink Slip Daddy*, *Go To Blazes* and *Permanent Green Light*. Sam Stenig (aka Lord Balthazar Topless Rampdangle III) plays the Vox Continental organ, harmonica and sings. Rik Halter (aka "Fleabag Spamkiller Jr.") handles the Fender-powered guitar. Juliette Watts (aka "Frenzy Dark") is "the vixen with the throbbing, big-bottom bass - the only sane member of the group, and only half-sane at that" and seems to have a bit of a Dark Bros. fetish (she also played in a band called *Double Penetration*). Lastly, Tom

Connors (aka Plutonian Toadstool) bashes the caveman skins. Together they're "three cats and a kitten who will whip all unsuspecting bystanders into a frenzied trance of helpless submission to unrestrained human anatomy."

Sam used to be in a band called *The Shambles*, and when he quit that band, he decided to form *Mondo Topless*, originally with another ex-*Shambles* guitarist. There were a few line-up shuffles (including an ex-*Lyres* drummer passing through briefly), before settling on the line-up that is *Mondo Topless* now. Juliette also did some time *The Friggs*. The four members seem to have a love for all things garage, although they admit to having a variety of different influences make up their sound. Bands such as *The Chocolate Watchband*, *Music Machine*, *The Kinks*, *The Doors*, *The Animals*, *13th Floor Elevators*, "Pebbles" LPs, *Led Zeppelin*, *The Fuzztones* and *Sonic Youth* have all influenced the way *Mondo Topless* sound. Sam likes to think their music is garagey, but not too retro, either. Like their press kit (a wiggly treat in itself) describes, *Mondo Topless* are: "garage sludge-a-go-go. Wiggid out fuzzed-out biker bilge, with a delicious chewy center." If you'd like to experience them for yourselves, drop a line to: P.O. Box 25318, Philadelphia, PA 19119, USA.



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LITTLE RICHARD, NOW (RARE TRACKS RE-RECORDED 1975)
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the stand GT

The Stand GT are a cool punk-pop band from Bainsville, Ontario, Canada. I've known these guys for years, and saw 'em for the first time back in 1987 in Ottawa. With a slew of self-released cassettes, and more recently vinyl releases under their belt, they've toured Canada extensively. Their past 7" releases, such as the great "Sad Bunch Of Lonely" and "Toasting Gears" EP's (both on En Gaurde records, a Canadian "co-op" label) have made regular visits to my turntable since they came out. Their recent "Sugar Buzz" 7" on Seattle's own Top Drawer records is also an excellent slice of pop-punk. In the summer of 1993 they made it to Seattle for the first time, and enjoyed it so much that they came back in December. I conducted this interview at Carl Carlson's place (Top Drawer records HQ). Thanks for the beer, guys!

Cryptic Tymes: I guess I should let you guys introduce yourselves. Tell us what you do in the band.

Chris: I'm Chris, I play guitar and sing.

Glenn: I'm Glenn, I play drums.

Colin: I play bass and sometimes sing.

Alan: So, who are we missing?

Glenn: We're missing Doug, guitarist and singer.

CT: I guess the hot question is, why'd you change your name? Well, I guess you didn't really change it, you just added to it. When did this happen?

Chris: I guess about a year ago. We did it just because there were other bands called The Stand. They weren't really significant, but I think the one that started to bug us was this really lame cover band from Samia, who showed up in Cornwall (that's Ontario, Canada, by the way) and a lot of friends showed up thinking it was us, and that really ticked us off. So we said, we'll just do the Dinosaur Jr. thing and add "GT."

CT: So, what is your GT gonna stand for, anything?

Chris: Well, it's just like the muscle car. The other thing we toyed with which was really stupid was like, uh, The Charlatans U.K.

CT: The Stand U.K.?

Glenn: The Stand Canada!

Chris: But we didn't want to outright change the name either, we'd have to change all the t-shirts and our friends would've killed us.

CT: So how has the tour gone so far? Did you play all across Canada, then dip down here?

Chris: Yeah, we had some awesome shows in Northern Ontario. We did an amazing all ages show in Souix St. Marie.

CT: What are some of the hot new Canadian talent that you've seen lately?

Glenn: Well, I like Thrush Hermit a lot and Strawberry from Prince Edward Island are really good.

Chris: Uncommon Society from Ottawa, Crash 13 from our area. We have a 7" compilation, a Glengary compilation out with them on it. We played a show with a cool Sudbury band called Bleak. Of course, Cub, Bum and The Smugglers, those bands are all really good.

CT: What's new in Montreal for bands?

Chris: Nothing, it's such a drag.

Colin: Toronto's putting out the worst kind of music imaginable.

Glenn: It's almost like a pay-to-play policy at the clubs in

Montreal, like Les Foufounes and Woodstock. Halifax is a lot of fun to play, and so is Quebec City. Actually, all the Maritimes 'cause of what's been happening there.

CT: It's the new Seattle!

Chris: Yeah, I don't like to say that, but there are a lot of good bands coming out of the Maritimes.

CT: What about the not so good bands that get all the attention, like bad Seattle bands?

Chris: Yeah, there's lot of that, like Jale who signed to Sub Pop, I think they suck.

Glenn: They don't deserve a record contract, that's for sure.

CT: So what are the worst bands you've seen on tour so far?

Colin: I think the worst band we played with was that band from Vancouver, The Illicit. They opened their set with the statement "We're a Seattle influenced band, but we're not another Seattle band." That's really deep.

Chris: They were doing this cliched funky shit.

Colin: Playing their guitars behind their heads.

CT: So, how did you guys meet Colin, 'cause you've been in the band now for what?

Colin: Two weeks!

CT: Did you know these guys before?

Colin: Yeah, I met Chris in residence about two years ago, and whenever they played Toronto they'd stay at my place. When their bass player quit, they called me, so I took three weeks off school and did it.

CT: Did you know the songs already?

Colin: Some of the old ones, I had a day to practise before we left, then I sat in the back of the van with a walkman and practised.

CT: So, do you have any good "tour stories?"

Chris: Oh, well Colin and I got busted for pissing in the street in Bamph. We were in this alley way and this fuckin' RCMP cop comes up and we're like "Geezuz!" Sure enough he whips out the ticket, a hundred bucks each, but we talked him down to like fifty bucks each.

CT: So what are you guys going to do with Colin living in Toronto and you guys all in Montreal?

Chris: We haven't really talked about it, we've got a long drive ahead of us, I guess we'll talk about it then. I mean, as far as Doug, Glenn and I go, we haven't had a permanent bassist all the time anyway. With our old bassist I know he would often learn the songs the night before we went into the studio to record them. So, it's not like the bass has ever really played a big part in the creative/writing side of the band.

CT: So, let's talk about your new records you've got out.

Glenn: Pretty much all seven inches.

CT: There's one on Top Drawer, the compilations you talked about. When's the full-length going to come out?

Carl: Talks are in the works for a full-length.

CT: For a while, you guys put out mostly tapes.

Glenn: I think we'll stay away from the tapes now, unless it's a tape version of a CD or whatever.

Chris: The thing with the seven inches is that, well we out out that cassette "Blur Your Cool" and I thought it was pretty cool, but it just didn't do anything. People just don't care about cassettes.

Glenn: You get more recognition from seven inches, more press.

Colin: People love vinyl better, too.

Glenn: It sounds better. Vinyl's right up there with CD's as far as I'm concerned.

CT: Do you have enough stuff recorded for a CD?

Chris: We've got about half of it recorded.

CT: Who'll produce it?

Chris: Well pretty much us, but we've got this guy, this old Australian guy who engineers, that's really helped us a lot. He's really into the music, too. Oh, yeah, we have a song together for the Hanson Brothers' hockey compilation. So, we

have a song on that called "Your Friend Can't Skate."
(at this point, both Doug and Top Drawer co-owner Ean walk in. Talk digresses into what records they bought, and awhile later, I try to resume the interview)

CT: You guys have come a long way from when you used to do a lot more covers. I remember seeing you back in 87 and you doing stuff by The Who and The Stones, and Gruesomes covers.

Chris: That's when we couldn't play.

Doug: We were bad.

CT: Remember that time in Kingston when you had to play two sets and you did all those crazy covers?

Chris: We were really drunk.

CT: You were doing like Clash and Forgotten Rebels covers, and then stuff like "Angie" and "For What It's Worth"! But you don't do many covers now?

Chris: Nah, well we've done that Billy Bragg song, the two Pogues covers.

Glenn: And we do one by this Halifax band who just broke up, Chaz Rules.

CT: So, are the chicken coop rehearsal days over?

Doug: Nope! We still use it. There's just a lot more beer bottles there.

Chris: That's Doug who's talking now, by the way.

Doug: No, my name is "drunk." (Doug was wearing a jacket that said "drunk" on it)

CT: Where did you get the "drunk" jacket?

Doug: It's Carl's.

CT: Is that a Sub Pop jacket, Carl? Does it say "I Love Sub Pop" on the back? (much laughter)

Carl: No, it does not. It says I love Kim Shattuck on the back.
(at this point, the interview began digressing into more of a conversation, so just check out the band, on both record and at a live venue near you!)



on stage at The Offramp

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The NOMADS



The Nomads were on of the best European bands to come out of the initial early 1980s garage-punk revival explosion. This fantastic Swedish band's "Outburst" LP, from 1984, is considered a classic by many garageheads. Starting off playing some great classic garage stuff, they quickly evolved into a rock 'n' roll band all their own, releasing some five LP's, two mini-LP's and numerous 45's, EP's and compilation appearances on a variety of different labels. I lost track of the band sometime in the late '80s, and was surprised to find out that they were playing in Seattle, and recording at Egg Studios! The Nomads put on a hot show of punk-rock 'n' roll at The Crocodile Cafe in January '94, and apparently blew minds at their next night appearance in Bellingham. Lisa and I had the opportunity to interview original members Nick Vahlberg and Hans Ostlund at a coffee shop near Egg Studios that we've forgotten the name of. Lisa had a tall single latte, I had a short single mocha, and Nick and Hans both had double tall lattes.

Cryptic Tymes: Now both of you guys are original members, right?

Nick Vahlberg: Yeah, we started it a long time ago. Bjorne Froberg, on bass, and J. Ericson, on drums, have been in the band since 1987. This is the longest existing line-up of the band, and the best I think. The only thing that's happened since 1987 is Frank Minarik, the organ player, he left the band about a year and a half ago. He didn't feel like touring and traveling around and stuff like that. He's gonna pursue his career as a postal clerk.

CT: I guess what a lot of people might remember you for was having that heavy organ sound, and with him leaving I guess that had to change?

NV: Nah, actually, we got a bit tired of the organ. It wasn't meant to be organ in the band all the time. When he came into the band in '83, he was just there to add organ to a couple of songs, like "5 Years Ahead Of My Time."

Hans Ostlund: He wasn't even in the band at that time.

NV: He was just an "extra" member, but he was such a great guy we thought "Hey, let's bring him in, and he can do maracas and tambourine, or whatever." We always found something for him to do. He really enjoyed playing organ though, and he'd want to put it on everything, even songs where it didn't fit at all.

HO: He even tried playing guitar once!

NV: That didn't work out too well. But, he's on all the records from '83 up until the last one, from '91. You can hardly hear him on that one. We never intended to be just a '60s garage band, we just thought all these songs were cool. I guess that confused a lot of people, though. People think, and want us to be, a "strict" garage band, but we've always been as "into" The Ramones as were The Sonics. Having that organ all the time made that '60s thing stick.

CT: When I first heard you guys, I thought you had a "harder" sound than a lot of other "retro" style bands.

NV: I always preferred that wild, hard, weird '60s stuff. I was never into the mellower, '60s pop stuff at all. (Nick is now pointing at the CT #3 installment of "Ear Piercing Punk," which focuses on U.S. '77 punk rock) To go from something like "Ain't No Friend Of Mine" by The Sparkles off of that Ear Piercing Punk record, to like "Sit On Face Stevie Nicks" by The Rotters, there isn't much difference. It's all stupid, obnoxious, cool punk rock. I guess that's what we're trying to do.

CT: The first thing I heard you guys do was "Have Love, Will Travel" on that The Rebel Kind compilation LP from '83.

NV: That was a long time ago! That was a cool record to be on, that record had some really great stuff on it. Our song, or that version of that song, isn't that great, but his (pointing to Hans) guitar playing is pretty wild. Total fuzztone!

CT: So, was that recorded when the band first started? I guess what I'm asking is when did The Nomads actually start?

NV: Well, the two of us had been playing together since 1980, but we usually start counting the Nomads history from Spring of 1981. So, it's going on 13 years now.

CT: And this is your first time in the U.S. How do you like it so far?

NV: It's great! It's a cool little "tour" we did, Seattle and Bellingham. We've met a lot of really nice people. This recording has been going very smoothly and everyone's been really nice to us. There's a lot of Swedish people in Seattle!

CT: Do you have a label for this new stuff yet?

HO: Well, we've been talking to a few people. We feel pretty confident that someone'll put it out in America. It's gonna be out in Europe beginning of April, on Sonet.

CT: Now what is Amigo?

HV: That's a distribution company that Ulf (a.k.a. "Four-Eyed Thomas"), who you met, works for. They do everything from folk to blues to punk. We don't really do much with them anymore.

CT: Isn't Ulf your producer as well?

NV: Yeah, he produced all our stuff up to "All Wrecked Up" in '84. Then we made the move from Amigo to Sonet, and started using a different producer named Chips K. But, Ulf is always there in the background, taking care of business and that sort of stuff.

CT: So did Conrad Uno produce this new one?

NV: Yeah, and he's very enthusiastic about it. I'm really happy to work with those guys. Mark, the engineer, he's totally great, too. We go bowling at night and stuff, too!

CT: That's kind of a Seattle band thing now. Head and Gas Huffer bowled against each other a while ago. I think Head won.

NV: Those guys, Mark and Conrad are bowling freaks. It's a cool sport!

CT: Are you doing all originals for this new record? Your latest 7" was two '70s punk covers, of The Zeros and The Cult Figures.

NV: We still like to do a lot of covers. Obviously live it's a lot of fun to whack out a bunch of punk covers live. I guess that maybe in the past we used to be a "cover band," 'cause we did so many '60s covers, but we sort of ran out of songs to cover, so we had to start writing songs of our own (everyone laughs)! At these sessions we recorded "Better Off Dead" by The Wipers, "P.C.P." by The Boys, "All The Time In The World" by The Nips and "Iron Dream" by KAOS, an early L.A. punk band.

CT: I guess the record most U.S. people might be familiar with is the "Outburst" LP, which was released here.

NV: That was a compilation of two mini-LP's, minus a couple of tracks from each and then some other stuff added to it. A lot of people have a lot of respect for that record. Actually, there is a compilation of our old stuff coming out on Amigo, which'll be two CD's. One's a "best of" all the records, and one CD with B-sides and outtakes and live stuff. I know that a lot of our older stuff will sound real good on CD.

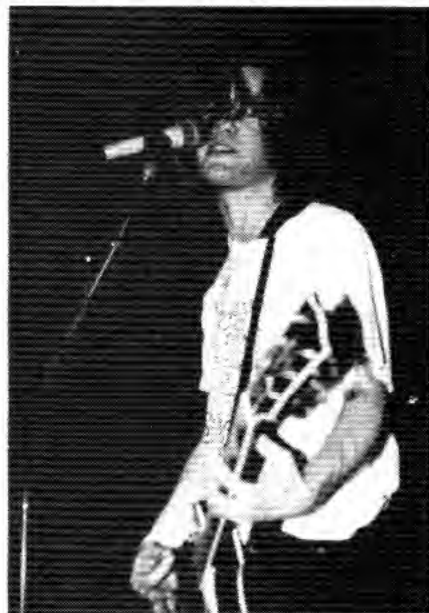
CT: I was curious about why you sing in English?

NV: We've always done that. Swedish sometimes works, but ever since the beginning we've been as popular outside of Sweden, especially in England and the U.S., so the obvious thing was to sing in English.

HO: It's probably better the sing in Swedish than in Finnish, or Italian.

CT: Or Welsh!

NV: Finnish is one weird language! I always thought Finnish would be a good language for Rap, 'cause it's so aggressive (more laughter)!



Nick onstage at The Crocodile Cafe

CT: I should also ask you what new Swedish bands do you like?

NV: Sweden isn't really happening right now. Union Carbide Productions was a band that I liked, but they've split up now, because of lack of interest. No one gave a shit about them in Sweden, so they just thought "there's no point in doing this." They didn't sell any records and not too many people came to their shows.

CT: What kind of music is popular in Sweden?

NV: Wimpy English "indie pop" is really, really big. Like "shoegazers."

CT: Like here.

HO: And like Hip Hop and things like that.

CT: Is "grunge" popular in Sweden?

NV: Sure, grunge is a big thing.

HO: But we don't really have any real grunge bands.

NV: the grunge bands are more the heavy metal type of grunge, like Pantera or Soundgarden, which I think is really boring. I mean, I love Nirvana, I think they're a great Rock n' Roll band. I can't stand Pearl Jam, I think they're ridiculous. A terrible band! And Mudhoney are totally cool.

CT: Another thing I'm curious about: you've done a lot of Sonics songs, but have you ever done any Wailers songs?

NV: Hmmm, yeah, I wanted to do "Tall Cool One."

HO: Well, we actually played "Dirty Robber" for some time. We tried "Tall Cool One," but it didn't work out to well.

CT: So, do you think you'll come back to the States sometime?

NV: A lot of people came up to us after our shows here and said "Hey, I've been waiting a long time to see you," so that was nice. Like, The Fastbacks, who I really like. You know, we didn't know what to expect from America. We had some offers to come here in the mid-'80s, but it just didn't happen. Then Dave Crider started babbling about us, and we started getting a lot of mail from the States. Then Sympathy put out that 7", and Shake It records also put out a 7". So, I think it's almost time for a "Nomads revival." You know, The Mono Men are a very good rock n' roll band. They did a smokin' show in Bellingham. It was kinda tough for us to go up on stage after them! Dave's talked about us coming over for Garageshock and then doing a west coast tour with them, so we'll see what happens. Anyway, I'm sure we'll come back sometime.

CT: You came here this time primarily to record, right?

HO: The shows were sort of a "bonus," since we had a few days off.

NV: I hope people weren't disappointed that we didn't play much of the older '60s type stuff at the shows here, but we're just not as into that stuff anymore.

CT: I guess I came fully expecting it to be full-on punk rock, 'cause of that new single.

NV: It was funny playing "The Way You Touch My Hand" 'cause some chick came up to us and requested that. We hadn't played that for a long time, and it came out really sloppy.

CT: I thought it was cool though when almost the whole audience was singing the chorus part, the "whoahs." Good rock n' roll should be kinda sloppy. Well, I sure hope you guys can come back!

NV: I'm pretty sure we will!

Nomads Discography:-

"Psycho/Come See Me" 7", Noon rec. 1981

"Night Time/Boss Hoss" 7", Amigo rec. 1982

"Where The Wolf Bane Bloom" mini-LP, Amigo 1983

"Stagger In The Snow" fan-club cassette, 1984

"Showdown" flexi, Musik Konst 1984

"Temptation Pays Double" mini-LP, Amigo 1984

"Real Cool Time (long version)/Bangkok (remix)/Rat Fink A Boo Boo", Amigo 1984

"Outburst!" LP, What Goes On? rec. 1984

"E.S.P." & "Driving Sideways (On A One Way Street)" on a split 7" w/Fixed Up, Closer rec. 1985

"She Pays The Rent/Nitroglycerine Shrieks" 7", Amigo 1985 (12" also w/extra track "My Little Ruby")

"Psycho Live" bootleg LP, Hawkeye rec. 1985

"Rockin' All Through The Night" flexi w/ Nineteen 'zine, 1985

"European (sic) Wolf Tour" bootleg LP, Winter Prod. 1985

"Red Woman In Love" bootleg LP, 1986

"This Ain't The Summer Of Love/Out Of The Frying Pan" 7", Amigo 1986 (as "The Screaming Dizbusters")

"16 Forever/Salvation By Damnation" 7", Amigo 1987

"16 Forever/Come On (live)/You're Gonna Miss Me (live)" 12", Amigo 1987

"Where The Wolf Bane Blooms/Rat Fink A Boo Boo" 7", Marilyn rec. 1987

"Hardware" LP, Amigo 1987

"Rat Fink A Boo Boo" LP, Marilyn 1987

"The Next Big Thing/He's Waiting" 7", Next Big Thing rec. 1988 (as "The Screaming Dizbusters")

"All Wrecked Up" LP, Amigo 1989

"Fire & Brimstone/Beyond The Valley Of The Dolls" 7", Amigo 1989 (also released as a 12" w/extra track "Solitary Confinement")

"My Deadly Game/I Have Always Been Here Before" 7", Amigo 1989

"Sonically Speaking" LP, Sonet rec. 1991

"Primordial Ooze/Showing Pictures/I'm Branded" 7", Sympathy 1992

"Wimp/I Remember" 7", Munster rec. 1993

"Wasn't Born To Work/A Certain Girl/Rat Fink" 7", Shake It rec. 1993

"Powerstrip", Sonet 1994

"Get Out Of It" 7", Estrus 1994

plus appearances on compilations such as:

"Greetings From The Sunny Beach" LP, Closer rec. 1984

"The Rebel Kind" LP, Sounds Interesting rec. 1984

"Distorted Sounds From The North" LP, Amigo 1985

"The Apromus Compilation - The Solna Sound" LP, 1988

"Vera Groningen - Beauty In The Underworld" LP, Vera rec. 1989

"Abusdangeraux" 7" EP, 1991

"Here Ain't The Sonics" LP, Poplrama/Estrus 1991

"Hipnosis" LP, Aisha rec. 1992

"The Violence Inherent In The System" CD, NKVD 1993

"Tribute To Suicide" double 7", Get Hip rec. 1993



write to The Nomads c/o Sonet, Grammofon AB, Box 20105, S-161 02 Bromma, Sweden.

the wailers

by Alan and Lisa

photos
by
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Dellaccio



The Wailers circa 1961

Looking For The Wailers

Our love affair with Northwest Rock music from the 1960s, and The Wailers, goes back more than ten years. Our respect and admiration for The Wailers' music inspired us to seek out more information on this group and begin researching their history. We soon realized that no one had really investigated this major part of the Northwest's musical heritage. For instance, we wondered what happened to Rockin' Robin Roberts, the group's sometimes-lead singer. Lisa's father went to school with Rockin' Robin, and yet all we could determine was that Robin had died sometime in the mid-60s. This started a curiosity about not only the death of this incredible singer, but of the whole mystique surrounding The Wailers as well. It was from here that our investigation began.

What resulted were numerous trips to the Seattle Public Library, painstakingly scanning through rolls of microfilm, visiting Rockin' Robin's gravesite in the Tacoma Cemetery, placing an ad in The Seattle Times looking for info on The Wailers, and visiting local used and collectors shops, record swaps and so forth looking for Wailers records and information. Of course, we sought contact with former members of The Wailers. The easiest to locate was former bassist John "Buck" Ormsby, who resides in Seattle and runs 55th Street Studios, and Etiquette Records. We had heard rumors that Buck was working on a retrospective Wailers CD, so we called him up and we talked for a while about The Wailers. We proposed the idea of doing an interview with him, and we continued to keep in touch. Unfortunately, our original goal to talk to some of the other members of The Wailers proved fruitless, as none of them seemed particularly interested in talking to us. We did, however, gain a fair amount of info from other people who were around, or had some knowledge of The Wailers. What amazed us most was just how much of The Wailers history has been shrouded in mystery. Other than occasional mentions in articles or books on the Northwest music scene, not much had been written about the group. Some people didn't want to talk about them, others were impossible to locate, and lots of factual contradictions, sketchy recollections and unsubstantiated facts abound. The following people were a great help in doing this piece: Buck Ormsby, Neal Skok, Don Rogers, Art Chantry, The Amazing Larry, Arne and Carol Lindstrom, Mike Mitchell, Lee Joseph, Dave Crider, Fred & Toody Cole, and Nardwuar The Serviette That Is Human. We appreciate your help! The biggest thanks goes to all of The Wailers, living and deceased, for it was your music that provided constant inspiration.

Ladies and Gentlemen: The Wailers

The Wailers made their first public Tacoma appearance in October 1958. With Kent Morrill on keyboards and occasional vocals, John Greek and Richard Dangel on guitars, Mike Burk on drums and Mark Marush on sax, The Wailers began to amaze audiences with their predominately instrumental blues/R'n'B/Rock 'n' Roll sound. In 1959, they were signed to Golden Crest Records and released the great "Tall Cool One" (written by Dangel, Morrill and Greek) single. This release was so successful in the Northwest that a follow-up LP was requested, resulting in the now impossibly rare *The Fabulous Wailers LP*. The band appeared on "American Bandstand" and toured up and down the West Coast. When John Greek left the band in 1960, the bassless group decided to add a bassist and called upon Little Bill & The Bluenotes member John "Buck" Ormsby (Greek would show up sometime later in The Beautiful Daze, an L.A. psychedelic band that released one single, "City Jungle, Pts. 1 & 2" in 1967).

Buck also brought along his friend Rockin' Robin Roberts, who had been singing with Little Bill & The Bluenotes. While Kent did handle the few Wailers songs with vocals, they needed a strong, solo vocalist. They found one in Robin, who also brought to the group a song he had been fooling around with called "Louie Louie." The song was originally a calypso-style number by R'n'B singer Richard Berry. The Wailers took the song and reworked it into a rockin', soulful garage-rock number that set the standard for years to come. Having lost their contract with Golden Crest, Kent, Buck and Robin formed their own record company, Etiquette Records. In 1961, The Wailers recorded and released their landmark version of "Louie Louie" as Etiquette's first release, credited to Rockin' Robin Roberts and The Wailers. What was basically an experiment, something they worked out in the studio, became the definitive version that bands would later copy, right down to Roberts' ad-libbing of the line, "All right, let's give it to 'em right now!" as Rich launched into a perfectly demented guitar solo.

Rockin' Robin stayed with them, as part of their "show revue" concerts, which also featured young singer Gail Harris, and are best documented on their 1962

The Wailers were a big influence on us, we patterned ourselves after them. The first time I saw The Wailers was in Vancouver, Wash., in 1960. The Wailers weren't just a show, but a whole revue. They'd have guest appearances by Rockin' Robin, Gail Harris, and The Galaxies. They were three or four bands in one. They killed everybody! When we toured the North West, there wasn't a truckstop, cafe, whatever, that had a jukebox that didn't have "Tall Cool One" on it.

- Mike Mitchell (The Kingsmen)

Etiquette LP *The Fabulous Wailers At The Castle*, recorded at the legendary Spanish Castle nightclub on Highway 99, in Des Moines, between Seattle and Tacoma. A follow-up release entitled *The Wailers & Company*, also featured Robin's vocals on some tracks (as well as Gail Harris and The Marshans), including another appearance of "Louie Louie." Robin would quit singing with the group soon afterward, to concentrate on his scientific studies in San Francisco, but he would make a comeback for one last single in 1966. Sadly, he was killed in a tragic car accident not long afterward, on his way to a show in San Francisco in December 1967.

After Robin left, the band also lost Mark Marush. Ron Gardner, a young sax player, keyboardist and singer who sometimes played with The Bootmen, and was occasionally filling in with The Wailers as early as 1962, joined the band fulltime in 1963. It was this line-up that recorded the *Wailers Wailers Everywhere* LP, which showed the band maturing into a more vocals-oriented combo. Soon afterward, Rich Dangel left, and would later form The Floating Bridge, a psychedelic group that released two singles and one LP before disbanding in

1969. Another Bootmen member, Neal Anderson, joined the band on guitar in 1964. Mike Burk also left, to be replaced by Dave Roland. With this solid line-up, they recorded the seminal *Out Of Our Tree* LP, again on the Etiquette label in 1965. Neal's guitar playing and Dave's primitive drumming style added a gutsier, even more punk sound, especially on classics like the fuzz-infested "Hang Up" (written by Ron Gardner). Etiquette Records by this time was also releasing singles by other local combos The Bootmen and The Galaxies, as well as putting out what is considered by many to be one of the best garage-punk records to come out of the Northwest, *Here Are The Sonics*.

In 1966, the band signed to United Artists on the basis of the Etiquette single "It's You Alone," written for them by songwriter Ron Wayne Davies. The song reached #1 on Seattle radio charts in just six weeks. Ron also wrote most of the songs on their United Artists-released *Outburst* LP, a much overlooked record full of tough Northwest rock and folk rock songs. It was two years later when the band released its final LP on Bell Records, *Walk Thru The People*, which featured guitarist Denny Weaver in place of Neal Anderson. While the record showed the band could keep up with the times, the psychedelic blues-rock sound failed to garner any more interest in the group.

I think The Gruesomes played more covers by The Wailers than by any other single group from the '60s. They were a major influence on us because they embodied the youthful spirit of Rock 'n' Roll without sounding wimpy or white-sanitized. They always had amazing twister-instrumentals and lots of cool lyrics. The Wailers were always our favorite Northwest band.

- Bobby Beaton (Gruesomes, Astronuts, Platon et les Caves)

Fed up and disillusioned, The Wailers broke up in late 1969, leaving behind them a decade of incredible Northwest Rock performances and recordings. Far ahead of their time, The Wailers were the original "D.I.Y." band. They formed their own record company, booked their own shows, and toured up and down the West Coast. They were very popular in Victoria and Vancouver, B.C., where they played to adoring teenage girl fans. They played shows with bands like The Animals, Rolling Stones, Beach Boys, Kinks, Spencer Davis Group, Jerry Lee Lewis and many others.

In the early 1970s, Gardner, Weaver, Roland and Dave Immer would form Sweet Rolle, who released one single on Lionel Records. Ron Gardner formed his own group afterwards and recorded for MCA. He also wrote radio jingles, and continued to perform in Tacoma until his death in December 1992. Buck Ormsby played in Jr. Cadillac, a Seattle blues-rock combo who released many LPs in the early '70s, and has continued to re-release Wailers and Sonics material on a sporadic basis throughout the '70s, '80s and '90s. Kent Morrill continued to perform as a solo artist in the '70s, releasing a couple of singles and an LP called "The Dream Maker" on Cream Records in 1971, a solo release for Etiquette in 1979, and today lives and performs in Las Vegas. The Wailers themselves have occasionally reunited to perform, most recently in early 1994 in Tacoma.



The Wailers circa 1966

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An Interview With Buck Ormsby, original bass player for The Wailers:

We interviewed John "Buck" Ormsby, once the bassist of The Wailers, at 55th Street Studios (and home of Etiquette Records) in August 1993. This interview was also compiled from phone conversations before and after this interview took place.

CT: How did The Wailers first get together? You weren't an original member, were you?

BO: No, I wasn't.

CT: Did they not have a bass player before you joined?

BO: No, they didn't have a bass player, that was exactly it. There were two guitarists. One of the people I replaced was a guitar player and a trumpet player. I used to play with a group called Little Bill & The Bluenotes. We put together a band in 1955 and we played until '59 or '60. I used to go out and jam, and when The Wailers first came out in '59, I used to out and jam with them whenever I got a chance. Rockin' Robin, who used to sing with Little Bill, started singing with The Wailers. See, Little Bill used to go out of town a lot and Robin wanted to stay in town, this was in Tacoma, so he thought since The Wailers didn't travel so much he'd prefer singing with them at the time. Since they didn't have a bass player, I used to go out and jam with The Wailers when Robin was singing. That went on for about a year, and then in 1960 they called me and said they wanted to add a bass player to the band. This was right after they came back from doing a New York tour, did a little East Coast jaunt, went on The Alan Freed Show and The Dick Clark Show.

CT: This was after "Tall Cool One?"

BO: Yeah, after they did that Golden Crest LP. So when they came back the other fellow left and that's how I became a member of The Wailers.

CT: Do you actually know who came up with The Wailers' name?

BO: No, because I wasn't in the group at the time. I think the name was picked by whomever, Kent or Rich, because the music was "wailing" music.

CT: Now, you mentioned that you knew Rockin' Robin. We didn't know he had played with Little Bill.

BO: Oh, no, Bill and I discovered him. We were out at the Puyallup fair, I think it was '57, and we saw this fellow singing and a bunch of people standing around. We couldn't figure out what he was doing, we thought he was yelling something about Jesus or something, and the closer we got we could hear this singing and the guy sounded real good, so we went up and said "Hey, kid, wanna be in a band?" He went to the same high school we did and I kind of knew him, but I always thought he was a bookworm kind of guy, but he was really one of the neatest guys I ever met. I mean, as far as talent, he was one of the best singers I ever heard.

He was an ad-libber, he could take any song and turn it into his own song, and he was talented enough to get that energy going with everybody. He was real

high-strung, always a volcano ready to go, real dynamic and entertaining on stage. He was the guy who took "Louie Louie" from what we heard it as, which was a kind of Jamaican/Calypso type of song. Robin took it and turned it into a Rock 'n' Roll song. He and Rich, our guitar player, turned it into what we hear it as today. Of course, The Kingsmen took that arrangement and turned it into a major hit. We had the record out two years before them, but people thought it was "black music" so they wouldn't play it on the radio. At that time, radio stations were not playing black music on the radio. That's why they had people like Pat Boone singing Little Richard songs.

CT: And making them "white."

BO: People were so cautious of that, for some reason they didn't want to introduce some of the best music ever. We used to go down to these record stores, and they'd get these black R'n'B and Blues records, and we'd take them home and learn them. Robin could listen to a song one time, and know it. He was



Rockin' Robin Roberts

considered a genius, the fellow eventually became a scientist to grant his mother's wish. That's why he didn't want to travel a lot, because he was going to college. He got a masters degree and later became a biochemist. That guy, he was outrageous and I really miss him a lot. He was the first guy to make our first record for Etiquette. He and I and Kent Morrill formed Etiquette, and that was our first record, "Louie Louie." It was kind of ironic, because Robin recorded our first record and he also recorded the last. He wanted to come back to music in 1966 and at the end of the next year, in December 1967, he was killed in a car crash. So, we missed our chance to have him come back and start singing with us again. He got tired of being a biochemist, but he was that kind of guy, real eccentric. We called him up, we were in Los Angeles and he was in San Francisco working, and so I called him up and said come on down and sing because we were recording there, and so he ended up singing on the last single we released on Etiquette. He really wanted to sing again, and he went out one night and somebody got on the freeway the wrong way and he was killed.

CT: Did all The Wailers go to the same school? You went to Stadium, didn't you? What year did you graduate?

BO: I graduated in '59, Robin was I think '58. The rest of the guys went to Clover Park, Lincoln and Stadium. I think Ron Gardner, when he joined, he was going to Wilson High School. You guys did a little background work here, didn't you?

CT: Well, Lisa's dad went to Stadium. He was in the science club with Robin, and lived just down the street from Little Bill Englehart.

BO: Oh, really! That's where we first started practicing. When we started there were no other Rock 'n' Roll bands in Tacoma, we were the first ones! We used to practice in his garage, and when we would go outside to get a breath of fresh air, there'd be all these kinds standing around, and trying to look in. It was really a new thing for kids, they'd only heard it played on the radio or saw it on TV, like on "American Bandstand" or something.

Bill and I, in '56 we started going out to this place called the Evergreen Ballroom and saw people like Bobby Blue, Junior Parker, Hank Ballard & The

Midnighters, Tina and Ike Turner. B.B. King used to sit on the stairs and show Little Bill guitar licks. Bill and I, we used to go to this place, and we'd go right up the stage and they'd have this railing and we'd grab onto that and we wouldn't let go of it all night. Ray Charles would be there, and we could reach out and touch him. It was a stage like down at The Crocodile Cafe or something, but Bill and I would be the only white people there in a roomful of black people. I remember one time Little Richard & The Upsetters were playing there, and I was with The Wailers and this was like 1960-61 and they saw us white boys out there, and the sax player leaned over and said "You guys play, don't you?" and I said "Yeah," and he said "You want to come up here and play." So, he asked us to come up and play, me and Rick Dangel and Mike Burk and I think he was like, trying to see if we could really play or whatever, maybe thinking that if we couldn't maybe we wouldn't come anymore. But, we got up there and he kind of left the stage and we got up there and we cooked and he came back up and grabbed his sax and started playing! I mean, we could do that sort of stuff, but the black musicians of the time, they taught us stuff. Not taught us like sitting down with us, but just from us watching them. I think it helped us, The Wailers a lot.

It was our interpretation of their music. We would take it and us white boys would add our stuff to it, like Rockabilly and The Buddy Holly and Elvis kind of thing. So, it was kind of a conglomerate of all this stuff, and we became a hard rockin' R'n'B band. With not a lot of equipment, just little amps, but it was amazing because we could fill big halls. At that time, we were renting our own halls, like fellowship halls and armories, and we'd fill it with music. It's kind of hard to believe, because now they have these "giant sound systems," but those places like The Crescent Ballroom were built for big orchestras and they held about 2,000 people, and we'd get up there on stage with these little amps and bop out some Rock 'n' Roll. We kind of started those things.

The Wailers were more than cool 'cause they had the same style and edge as The Sonics, and some amazing songs to back them up - what more does any band need?

- Rich Coffee (The Unclaimed, Thee Fourgiven, The Tommyknockers)-

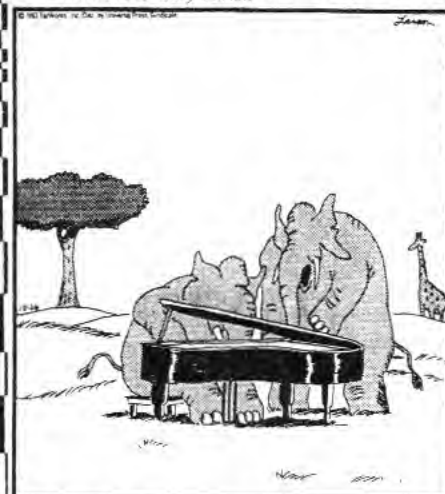
You know, Tacoma then was like a real working-class, blue-collar kind of town, and The Wailers' music kind of indicated that too. It seemed like there was a Tacoma sound and a Seattle sound, and the Seattle bands were a little more Top 40. For some reason, we just kicked butt a little harder, played a little louder. When we came to Seattle, we'd just kick ass and people would go "Whoa! What was that!?" It was like a tornado coming through or something. There was no real camaraderie between us and Seattle bands, so we got the idea to get some of the bands from Seattle to come down to Tacoma to play with us. This was in, '62-'63, we'd get bands like The Frantics and The Playboys, who were a great Blues/R'n'B band.

CT: Ah, The Frantics, who did "Werewolf!"

BO: Oh, yeah they were excellent players! What I felt was that bands from Tacoma just kicked butt, it was real high-energy Rock 'n' Roll/R'n'B. In fact, at

continued on page 40

THE FAR SIDE Gary Larson



"Smash your left hand down about right here three times, then twice up in this area, then three times right about here.... That's 'Louie Louie.'"

Come One!
Come All!



THURS., SEPT 2

FRI., SEPT. 3

SAT., SEPT. 4

Hear
THE WAILERS
MILLION-SELLER
"Tall, Cool One"

Hear C. Fun's Pick
Hit of the Week by
THE WAILER'S
"She's a Dirty Robber"

PRESENTS
THE WAILERS

A Victoria Entertainment Highlight of 1965

THURSDAY — ADVANCE TICKETS on sale at McEwans Shoe Store
and Bay's Ticket Office (Main Floor)

FRIDAY and SATURDAY — Tickets only on sale at door.

First Come—First Served

The Wailers appearing courtesy of The Scope, Thurs., Fri. and Sat. at THE BAY—Victoria's Swinging
Young People's Store—with The Scope "Go-Go" Girls

1037 VIEW

336-7131

Wailers to Sing at Scope Will Sign Autographs

The Wailers, American recording artists, will sing their million-selling Tall Cool One at the Scope today, Friday and Saturday.

The Wailers' most recent, bld

for the top of record charts is She's a Dirty Robber, chosen hit of the week by a Vancouver radio station.

The group will also sign autographs at the Hudson's Bay Company each afternoon.

The Scope has lifted age barriers for the performance.

Bobby Faulds and the Strangers, fresh from the PNE Teen Fair, will perform at the Scope Sunday.

Golden
Crest



Grab for Curly Locks

In switch from romance stories Friday, girls grabbed for locks of guy's hair, in this case, curly locks of Wailer Ron Gardener. Popular rock and roll group has autograph session at Hudson's Bay store this afternoon.—(William Boucher)

20—VICTORIA DAILY TIMES, WED., SEPT. 1, 1965

WAILERS TO WAIL AT CITY CLUB

A five-man American singing group with a million-seller to their credit will hit Victoria's peaceful atmosphere this week-end.

The Wailers, pop singers from Tacoma whose disk "Tall Cool One" has the million mark, are scheduled to make things swing at The Scope nightclub this Thursday and Friday evenings from 8 p.m. to 1 a.m.

The Wailers' most recent recording, "She's a Dirty Robber," was chosen pick hit of the week by a Vancouver radio station.

The group will also be appearing at The Hudson's Bay company each afternoon to perform and sign autographs.

Scope manager Peter Chapman says he expects a large turnout at the nightclub as city youngsters mark the close of summer holidays.

Victoria pop group Bobby Faulds and the Strangers, back from an appearance at the PNE, will appear Sunday at The Scope.



THE FABULOUS WAILERS

OBITUARY

Ex-member of Wailers, Ron Gardner dies after fire

ASSOCIATED PRESS

TACOMA, Wash. — Ron Gardner, a former member of the renowned Northwest rock band the Wailers, has died of injuries suffered in a fire.

Gardner, 45, was apparently asleep inside a motor home when it caught fire Dec. 16, authorities said.

Ron Gardner memorial: A tribute to the late Ron Gardner, a former member of Northwest rock band the Wailers, is Sunday at Tacoma's Temple Theater.

Gardner died in late December of injuries suffered in a Dec. 16 fire at his motor home, which was parked on his Christmas-tree lot in south Tacoma.

The Tacoma-based Wailers recorded "Tall Cool One," a hit in 1959, and were among the North-

The vehicle was parked on his Christmas tree lot near a south Tacoma bowling and entertainment centre.

Gardner suffered burns on his head, neck, arms and back, among other injuries. He died Wednesday afternoon in a hospital burn unit, a nursing supervisor said.

west's top rock bands of the '60s.

Tribute performers include Jumbo Groove, Gabriel, the New Blues Brothers, Rockadials, Merrilee Rush, Mark Stubbs, Gay Winsor and members of the Wailers.

Proceeds from the sold-out event will go to Gardner's wife, son and daughter.

Those wishing to donate to the Ron Gardner trust can make contributions at any Key Bank location.

THE Scope
1037 View 336-7131
TONIGHT
LAST CHANCE
to see and dance to
THE WAILERS
Tickets at the door
First Come—First Served
SUNDAY
Bobby Faulds
and The Strangers



ROBIN L. ROBERTS

German Club Vice President
Science Club Secretary
Honor Roll
P-TA Representative
Red Cross Representative
Outside Employment

one time, Little Bill had like three sax players! Of course, The Wailers later on, we had Rockin' Robin and a lady named Gail Harris, who was a great singer.

CT: She was really young, wasn't she?

BO: Yeah, she was 13 years old when she sang with The Wailers for the first time. That was sort of the start of the whole thing.

CT: Maybe we've covered this already, but what were the main influences of yours at that time? I mean, you did a lot of covers, but you also wrote a lot of originals, too.

BO: Well, there weren't a lot of sound systems during that time, so we did a lot of instrumentals. The sound systems in the halls were okay, but they were horns. We did vocals at dances, but in the studios we just didn't know what it sounded like. When we got in the studios, we were using mono two-track recording, real rough stuff, not very well equipped. They weren't used to music that was driven by real, live people. So, it was real hard to capture the vocals, so we'd do a lot of instrumentals and our influences came like people like Bill Mc Doggett and Freddy King. We had great vocalists, we had great vocalists in Robin and Kent Morrill. Even on that first album that The Wailers did, Kent only sang one song, "Dirty Robber." Because of the success of that, and the fact that The Wailers were basically instrumental on that first album, we went and recorded a primarily instrumental album called "Wailers At The Castle," which was basically a live recording. It was real inhibiting to be in these studios and hear what you sounded like because it was not a big room, it was playing in a crowded little studio room. We wanted to try wanted to try it live, so that album was our first thing.

CT: How did you record that, with open mikes?

BO: There were mikes on the vocals, a couple on the drums, a mike on an amp, you know. We had a few songs with Robin and Kent and Gail, but the rest of it was instrumental. But it was because of the sound systems. At the dances it sounded cool, but in the studio you'd be screaming and the engineer would be going "Whoa! Where are these guys coming from?" Back in those days, if you wanted to overdub you had to go from one machine to another and ping-pong and all that, and it would just get too saturated and at some point you'd have to stop. There were some good engineers here, but it took the engineers awhile to get used to this "new music."

CT: Where did you record The Wailers?

BO: Joe Boles recorded the "Live At The Castle" album. The Wailers and the first couple of Sonics singles were recorded at this place in Seattle called 5th Avenue Studios, they did like radio jingles or something! The Viceroy's recorded there also. We recorded in San Francisco at West Coast Recording, we recorded at Audio Recording in Seattle, then we recorded at Wiley-Griffith Studio in Tacoma. It was a grocery store that this guy turned into a studio. He had egg cartons all over the walls, so we asked him if he'd mind if we removed all the egg cartons, and so we re-built the studio so we could record Rock 'n' Roll in there. We recorded "Out Of Our Tree" and The Sonics' second album "Sonics Boom" and that Wailers/Sonics/Galaxies Christmas album there. We used to record at United Recording, we'd actually drive all the way to L.A. to record there. The recordings at that time sounded pretty good, because they actually had recorded real Rock 'n' Roll there and knew what they were doing. I always thought that the music we were trying to do needed some sort of harder, rockin' "edge" to it. To me, some of it sounded kind of "lightweight."



The Wailers circa 1964

We could never really capture what we felt the energy was at the dances and stuff, because it was like 150 degrees up there on stage and real high energy. When you're presenting a show, and it's like (fakes "announcer" type voice) "And now, here he is, Rockin' Robin!" or "Here she is, Gail Harris!", and Kent Morrill singing "Good Golly Miss Molly," man you couldn't have had a better time that us young guys did, experimenting and inventing this stuff because no-one else was doing it. So, we had to try different studios, try instrumental, vocals. It came from all influences, but mostly black artists. We used to "back up" people like Bobby Vee, guys like Jan and Dean, but we were always covering for them. They didn't know their stuff! They'd have like one hit, and nothing else! They'd be like "Gee, what else should I do to fill up the show?" We'd go, "Okay, here's a couple of lines of this, we'll cover you on this, here's a couple of lines you can sing, and then we'll sing it." I mean, I remember that many times. We'd cover and do their show for them. Not all of them, but lots of them. They'd know who they were if they could remember back.

But the black artists, they were cookin', they put on a show and you could always count on them. So, when you had people as talented as Kent Morrill and

We used to do "Since You've Been Gone," but recently "A Little Bit Louder" has been knocking 'em dead. You may think perhaps that those pretty voices harmonizing in the original is too much, but that song is a monster with that call 'n' response phrasing. Shit, choir boy, it puts it in the church, hear me? Sing it out loud and hold them snakes! Charm that python o' passion! Speak in tongues and wag your monkey's tail! Those boys were singin' and preachin' the interaction of satisfaction. Just listen to the words and feel the music!

- Manfred Jones (The Woggles)

Rockin' Robin and Gail Harris, and as talented as the guys in this band, it was amazing. Mike Burk was the best drummer I ever heard in my life. Of all drummers I've ever seen, he was probably the most inventive. I'd turn around on stage and see 20 wannabe drummers watching every move he made. This guy could cover anything. He was the most solid drummer, never wavered, he was so good. Rich Dangel on guitar, my God! I think that this has never achieved the notoriety that he deserved. I know that people have commented on his performance, his style, from Eric Clapton to Pete Townshend, all of those people have commented on his playing. People would bring records over to Britain, friends of ours, and they'd say that Northwest music, especially The Wailers, were an influence on groups over there. People have written about this, how a lot of the British bands, their influence came from Northwest bands, people like us. Kent and I listened to the radio a lot, Especially when The Beatles and some of the English music came back, all they were doing was take a recycled music that we did and sell it back to us. Of course, you know that.

CT: Uh huh.

BO: But they were good at it! I think they did have a lot of influences from here. Songs those bands did were the same songs bands like The Wailers, The Raiders, Don & The Goodtimes did.

CT: Like "Do You Love Me" and stuff like that.

BO: Yeah, but see, we were doin' 'em much before they were, but we had DJ friends who would go over to England with our records and play them for people. Of course, when they came here, they'd play us their music. I mean, we heard John Mayall long before he was popular, like in 1963. John Mayall used to be the "guru of blues," and his band was a sort of training ground for bands that came after that. Bands like The Yardbirds and The Kinks. A lot of that music was coming back. Even when we were doing The Sonics, people like Ray Davies were saying "Whoa! The Sonics, hot group!" I always felt that being from Tacoma, we were not influenced by the "metropolitan thinking" of Seattle. We were on our own to do what we had to do, and we did it. Had our own dances, got our own records out, we did a lot of things that other bands never even thought of.

CT: You just had to do it.

BO: I think it really helped support, and really helped the Northwest grow a lot, and make statements with music rather than just putting out a bunch of stuff. That's why I felt that The Wailers did that, and The Sonics did that. I was always looking for things that were different, things that were unique. Things that could combine A and B and come up with C. The same with our label. People said, "You can't have your own label, you can't put out your own records!" So we were like, "Why Not? Let's do it!" Or "You can't have a big show" 'cause it just

THE WAILERS

Featuring Rockin' Robin and Gale Harris



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wasn't done by white artists. So when they saw that, the white kids doing it. You see, music is really soulful and it goes right into you, if you play it right. It's not pretentious, it's just honest, straight-ahead stuff. It's almost primal, and that's what gets kids excited. We did the primal version of "Louie, Louie" and every time we played that song, people would just jump up. There wasn't an open spot on the dance floor. And it still happens today. So, basically, Robin and Rich worked the song out, and we all sort of got down with it. I think we kind of started that thing. We used to hear it back in stuff like "Woolly Bully" and a lot of other songs that had that same kind of primal beat. But nobody was doing it at that time, so we just thought "Let's do it" and it worked. People would jump up and have a great old time. It was much higher energy than some of the places I go today.

CT: I can imagine!

BO: You know, the mosh thing, that's okay, but it's almost like taking it to the extreme. As far as energy goes, we far surpassed that. We didn't need to toss people through the air, or bang people on their heads.

CT: I know what you mean. I've gone to see lots of bands that are fast, and loud, but boring because they don't really feel it. They're just doing it because it's cool.

BO: Or it works for what they're doing.

CT: When you go to see a band on stage and they're playing, sort of out of control, that's how I always pictured bands like The Wailers and The Sonics. On stage, bursting with energy!

BO: And it was music!

CT: It had that backbeat.

BO: I basically learned how to play my instrument with a good drummer. If you're a bass player and you don't have a good drummer to play with, you're not going to "lock in." That's one thing I really liked about our drummer Mike Burk. He taught you, he trained you, he was an inventor. He was a guy, to me anyways, who listened to a lot of records and introduced us to that backbeat. The double kicks, the workin', solid rockin' sound. I'd never heard any other drummers before him do that. I think both Mike and Rich caused a lot of wannabe drummers and guitarists, because they were so inventive and creative at that time. Myself, I don't know. I had my own style and technique and if people learned from it, that's the whole point of music. We went out and developed our style by going and watching other people. Then people would come and watch us, and it kept this growth of Northwest bands going. That whole energy came, and a lot of bands came along, from The Viceroy's to The Dynamics to Don & The Goodtimes.

In those days, it was new and exciting. Then what happened is that the English bands came along, like The Rolling Stones. It was all because of that primal feeling. We played a show with them when they first played here. Even then, people thought this music wouldn't last. It wasn't even really called Rock 'n' Roll when we first started playing. Some people called it the Devil's Music. They thought it was "too provocative" for young people to participate in. They thought that it would hurt you, or change you, or something. I don't know if it did or not!

CT: Maybe it did, for the better.

BO: Our thing was, people would be smiling, they'd be happy, so it was a good thing. However anyone else wants to put it is their business. We just happened to be in the right place at the right time, and we didn't have anything else to do. Until Paul Revere went to Columbia Records in '64, there was no Rock 'n' Roll on Columbia. So, that's how far ahead we in The Northwest were. When the English bands came in they just sort of overwhelmed everyone. So, it kind of left the Northwest groups out of the picture. I just happened to like Northwest musicians and it allowed me to be creative here. To me, it was that we were capable of doing it, but once it got out of this region, people didn't realize that it came from here. I remember when record labels used to wonder where Seattle was. They only knew where Spokane was because Hank Williams wrote a song about it. It was a "non region" to them, but secretly it was a very creative region.

CT: Oh, yeah!



BO: It was the instigator of a lot of other music in other parts of the world. Then it became a forgotten place, until Nirvana and Sub Pop came along. But even Sub Pop wanted to capture the same feel and bring it up to contemporary times. They wanted the same kind of music and energy, and basically they pulled it off. But back then we didn't have as much communication, as many promotional opportunities to work with. We didn't have a plethora of bands that were coming out of the woodwork. We didn't have good studios. Basically, what they did was take the same kind of seed that we had, and did the same thing, only they had networking going on. There wasn't that kind of networking going on back then because you didn't have the same level of communications you have today. You didn't have the distribution, you didn't have indie or alternative radio, or any of that in those days. It was real hard for us to get radio play, or some space in a magazine for a review. To show what the Northwest had at that time was hard to do on a national level. The next thing to come along after the British invasion was the San Francisco thing, the Psychedelic Scene in the late '60s. When we went down to San Francisco to play, Quicksilver Messenger Service and Jefferson Airplane opened up for us. We'd had a couple of hits on the radio there, and people loved it. We played at the Fillmore and Bill Graham said to us "You're not playing that psychedelic music, I don't know if we can have you back here." He was a nice guy and liked our music, but like he said, we just didn't fit in with the other bands. Like The Grateful Dead, who were real popular. I don't think they were very good players, but they had "the sound." After the '60s "high energy" era, and the psychedelic thing came along, music just lost its energy and creative times. It became all lightweight stuff. I recorded a band back in the '70s called The Heats, I thought they were going to be a real hot band.

CT: That's funny! We were just talking about them a little while ago.

BO: I recorded them in '79. I thought they were different, but someone got hold of them after me and turned them into another "milquetoast" band. They were a real rockin' soulful band when I had them. That was the same as when we went

looking for other bands in the '60s, like The Sonics: something that was different, real driving and hard.

CT: How did you find those guys?

BO: I used to get calls all the time to go and see bands, and I got tired of looking at wannabe bands. Someone called me about this band called The Sonics, so I went to look at them, and listened to them. It was in a garage, too! I heard them, and they didn't really have much original material, but they had this one song. It was real high energy, sort of "dance" song. Back in those days, you'd have these different things like "The Fly," or "The Swim," different kinds of dances. Well,

CT: That's where you got the energy! So, did The Wailers always stay based in Tacoma?

BO: Yeah we just played up here a lot. That was before they built the Interstate 5 freeway, and the cities were not connected the way they are now. In those days, you'd drive on Highway 99, and there were long distances between the two towns. It was still pretty rural. You had to drive a long way to promote a record, but we would do it every day that we had a spare moment. We'd make our own posters, put 'em up, go to radio stations to ask them to help us promote our gig.

CT: Your sound changed as you went through the 1960s, like on "Wailers Wailers Everywhere," the sound is more folk-rock.

BO: Well, we were trying to get out of that instrumental thing.

CT: And "Out Of Our Tree" has harder style songs on it.

BO: That was mostly because of the studio we went into, and it was recorded during the "Sonics era," and like I said, when we played gigs, our sound was real hard. When we went into the studio, it was hard to capture that edge. So, sometimes we'd pull back and do songs that were a little more lightweight, you know what I'm saying? Because they couldn't get it on tape, for some damn reason. It was one of those things, where you had to experience the band and the energy that was in those halls and dances and live performances. Then you hear those records and it's okay, but to really hear it, live was the deal. That's basically because of the limitations of recording at the time, although we didn't know they were limitations.

You tried to have the best gear, the best recordings, the best transportation to gigs. I don't think we ever missed a gig through all the years that we played, and we never had a major accident. It was very dangerous traveling on those two-lane roads, we were very lucky. People couldn't believe we'd drive hundreds of miles to play a gig, or go for a couple of months on the road. Like, I remember, our parents would say, "When are you going to get a job?" not realizing how much work went into all this. Or how much of your heart and mind, and by learning and meeting and talking with people all over the country. That was the neatest experience young people could have.

CT: How did you think the sound of the band changed with membership changes?

BO: Well, it always did change, we tried to stay close to the style that we had, but everyone brought their own style to the table, you know. So, you deal with it, and it caused changes, and we just made adjustments and worked with it.

CT: According to the book *Dance Halls, Armonies and Teen Fairs*, by Don Rogers, the reason you got Ron Gardner was because Kent was going to school and couldn't make shows.

BO: That may have been a possibility, I can't really recall, but I don't think Kent missed very many if he did. Kent and I went through the whole thing together; when I joined The Wailers there was really no leader, but Kent and I kept it going. At that time, Kent and I would be pushin' and pullin'...whatever needed to get done. So, if he missed a night, we'd cover it. But we didn't get Ron just for that. We wanted Ron because we wanted somebody who could sing and play sax. So, he and Kent started singin' together and doin' some harmonies. Ron started

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that's what theirs was, almost. They were trying to be like The Wailers, but their interpretation was much "harder."

I told Gerry Rosalie, the singer, that I didn't think dance songs were going to stick around much longer, that those type of songs were going out of style. So, I said "Gerry, change the lyrics to this song" and he came back a week later with "The Witch." I listened to it and went, "Whoa!" Kent and I recorded them and people thought we were crazy, because they were real heavy for the time. The radio wouldn't play them, they were too wild. I always liked different things, people like Rockin' Robin, it's those kind of things that made it so exciting. That was the whole reason for Etiquette. I always thought, "So what if the rest of the world can't live with The Wailers, let's do it anyway." What, is that a reason to stop? We just went into another gear, and started putting out our own records and documenting what we did. We did the same with The Sonics, Gail Harris and The Galaxies. We weren't just looking for anyone, we looked for people who were unique. I think we had a pretty good line on it.

CT: What kind of pressing runs did you do?

BO: Oh, God, I can't remember! It wasn't what you needed today, but it was a lot. I'll tell you, we set records on selling records here! When I look back on it, I still can't believe that we did all that. Playing in a group, running a record company, promotion, touring. I don't know how we did it, or where we got the energy!

CT: Well, you were all pretty young.

BO: Yeah, like 18 and 19.



The Wailers circa 1965

developing this style in The Wailers also. He became a member of the band, and we developed a new direction.

CT: What happened to Rich?

BO: He moved to L.A., because he wanted to learn so much more with the guitar. He was a very inventive guy. Later on he even played a bit with Tower of Power. When we changed people, we changed bits and pieces here to work within the times, because music changes. We did "English" songs, covers, whatever. I thought maybe that during the mid-'60s and later we weren't really doing what we intended to do, because the whole world was changing as far as music goes. I think we had a lot to do with setting down some precedents for other people to follow, and teaching other people. I really do believe that. I have a lot of respect for the guys in The Wailers. I was there, and I know that it took a lot out of them to do all the things that we did when we were that young.

CT: There were a lot of vocals on the later records.

BO: Like I said, we were really pulling in vocalists, whereas before we had "independent" vocalists like Robin. Independent meaning he wasn't an instrumental player, and Gail was the same way. We needed to incorporate vocals into the group, and Ron was one of those people. All of us sang harmonies, but we "grew" into that. You don't harmonize with "Long Tall Sally," you know what I mean? When we started getting into some of these other styles and material, by incorporating other people, those things came about.

CT: Ron was also a songwriter too. He wrote "Hang Up," didn't he?

BO: Oh, yeah, he sang it too. He was a great singer and songwriter.

CT: You guys signed, or put out records later on labels other than Etiquette, like "Outburst" was on United Artists.

BO: They loved the songs "It's You Alone" and "Out of Our Tree," and the West Coast promo man was all over us because we were drawing tons and tons of people that came about because we recorded "It's You Alone" on Etiquette originally and it got played, so they (United Artists) decided they were going to concentrate more on movies, and they had bands like Traffic, Spencer Davis Group, (and) they just kind of dropped them or rather didn't put anything into them, they decided to go another way. So for us, that was another thing that didn't "peak," we put out that LP and got kind of left. With "Outburst," we gave them some new stuff and re-recorded some old songs.

CT: How did you end up on Bell after that, for "Walk Thru The People?"

BO: Oh, that was another one of those things. I don't know, I guess somebody thought it'd be a great idea. That was getting toward the end of the run for us. Well, it was the end of the run. We went far away from where we started, and we

were still changing players. Also, we got older. It's a heck of a lot we did, that was a long run for us and then it was a long time for us to be active. We just kind of felt it was time to put it to rest, so to speak. We've had some reunions along the way too. One guy I wish was still around was Robin, though I think people would be amazed at what this guy could do. He'd get a kick out of all this stuff.

CT: So it was an amicable kind of break-up?

BO: Yeah, I think we were all just tired of each other. Tired of the directions, tired of this and that. You know you go through all of the times with people, and there's a lot of promises, a lot of "ifs," none of them coming about the way you'd like to see them come about. We just got tired of it all.

CT: Who were The Breakers? Were they The Wailers under a different name?

BO: (Laughing) Yeah, that was us just goofing around in the studio. Have you ever heard that record?

CT: Oh, yeah, it's on one of those "History of Northwest Rock" records.

BO: Yeah, it was just a goofy thing we did. I never thought too much of it, it wasn't a serious thing at all for us.

CT: After you broke up, did you all stay around the area? Did you all continue to play music?

BO: Yeah, everyone's still playing music a bit. The one of us still playing music right up to the end was Ron Gardner who had a band in Tacoma, and then he died in a trailer fire. I wish he were still around, he was a really good entertainer. Kent still sings, and I produced an album by him in '88 called "Hard to Rock Alone," all R'n'B flavored stuff. Real drivin', hard rockin' R'n'B. This guy can still sing today. Right now he's doing a thing in Las Vegas in a show where he does Roy Orbison!

CT: Wow, that's kind of cool.

BO: Yeah, he does it so good, people think he is Roy! And Rich is still playing, he plays with the Dick Powell Band. Mike is still playing playing, he switched to keyboards later on in his own band. Some of the other members don't play so much anymore. Dave Roland, I don't think plays. Neal Anderson is a very excellent guitar player who's doing some 1920s-style jazz-swing stuff, he and another guy. They're real good. I played in Jr. Cadillac for quite some time, but I just do music from this side now, because I like to see other people playing and benefiting. It's hard to run into people who are real unique now, though. The only thing that really carries that on, I think, is what's called "alternative music," but even the big companies are getting into that.

CT: What about more recent bands doing Wailers covers? What do you think about that?

BO: Well, I appreciated that. I do hear some of that here and there over the years. You ever hear of that band from the '70s called DMZ?

CT: Oh, sure, they did "Out of Our Tree."

BO: Yeah, well, they were produced by Flo and Eddie from The Turtles, who liked us back in the '60s, they played with us. Those guys apparently turned the DMZ guys onto us. Flo and Eddie used to do "Out of Our Tree" after they went solo, in the early 1970s.

CT: What about, like, The Mummies? Did you get that single that looks like a Wailers record?

BO: Oh, yeah, sure. Dave from Estrus Records sent me that. I thought that was real fun. I'm glad there are bands who still remember us and do our songs. I don't get to hear them all, or see them because I don't go out as much. People occasionally tell me that they saw this band or that band do one of our songs at a show. That makes me feel good. I think with this new CD, "Boys From Tacoma," that people will re-investigate our history. Older people might pick it up and go, like, "Oh, yeah, I remember these guys, they were cool," and younger people too, like yourselves who are getting into it. It took a long time to decide on what tracks to use on it, but I think overall it'll represent The Wailers well and maybe we'll see a "Wailers Revival" happen. I sure hope so.

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The Fabulous Wailers Discography:

7" Singles:

Tall Cool One/Road Runner, Golden Crest 1959
 Dirty Robber/ Mau Mau, Golden Crest 1959
 Shanghai'd/Wailin', Golden Crest 1959
 Scratchin'/Lucille, Golden Crest 1959
 Beat Guitar/Driftwood, Golden Crest 1959
 Mashi/Velva, Etiqueta 1961
 Stompin' Willie/Doin' The Seaside, Etiqueta 1962
 We're Goin' Surfin'/Shakedown, Etiqueta 1963
 Seattle/Partytime USA, Etiqueta 1963
 Tall Cool One/Frenzy, Etiqueta 1964
 Mashi/On The Rocks, Imperial 1964 (also re-released on United Artists)
 Don't Take It So Hard/You Better Believe It, Etiqueta 1964
 Back To You/You Weren't Using Your Head, Etiqueta 1965
 Dirty Robber/Hang Up, Etiqueta 1965
 Out Of Our Tree/I Got Me, Etiqueta 1965
 Christmas Spirit/Don't Believe In Christmas (by The Sonics), Etiqueta 1965
 It's You Alone/Tears (Don't Have To Fall), Etiqueta 1966 (re-released on United Artists)
 Think Kindly Baby/End Of The Summer, United Artists 1966
 You Won't Lead Me on/Tears (Don't Have To Fall), United Artists 1966
 I'm Determined/I Don't Want To Follow You, Viva 1967
 You Can Fly/Thinking Out Loud, Bell 1968



related:

The Breakers - All My Nights & Days/Better For The Both Of Us, Riverton 1965 (The Wailers in disguise, re-released on Jerden, 1966)
 Beautiful Daze - City Jungle Pt. 1/City Jungle Pt. 2, Spread City 1967 (John Greek's post-Wailers band, re-released on RPR also. Both sides have appeared on a variety of different '60s psych/garage compilation LPs and CDs).

LP's:

The Fabulous Wailers, Golden Crest 1959 (pirate copies of this from the mid-'80s also apparently exist)
 The Fabulous Wailers At The Castle, Etiqueta 1962
 The Wailers & Company, Etiqueta 1963
 Tall Cool One, Imperial 1964

Wailers Wailers Everywhere, Etiqueta 1965
 Out Of Our Tree, Etiqueta 1966 (re-released in 1985)
 Outburst!, United Artists 1966
 Walk Thru The People, Bell 1968
 Collectors Album, Etiqueta 1984 (double LP)

Other 1960s-related releases on the Etiqueta label:

45s:

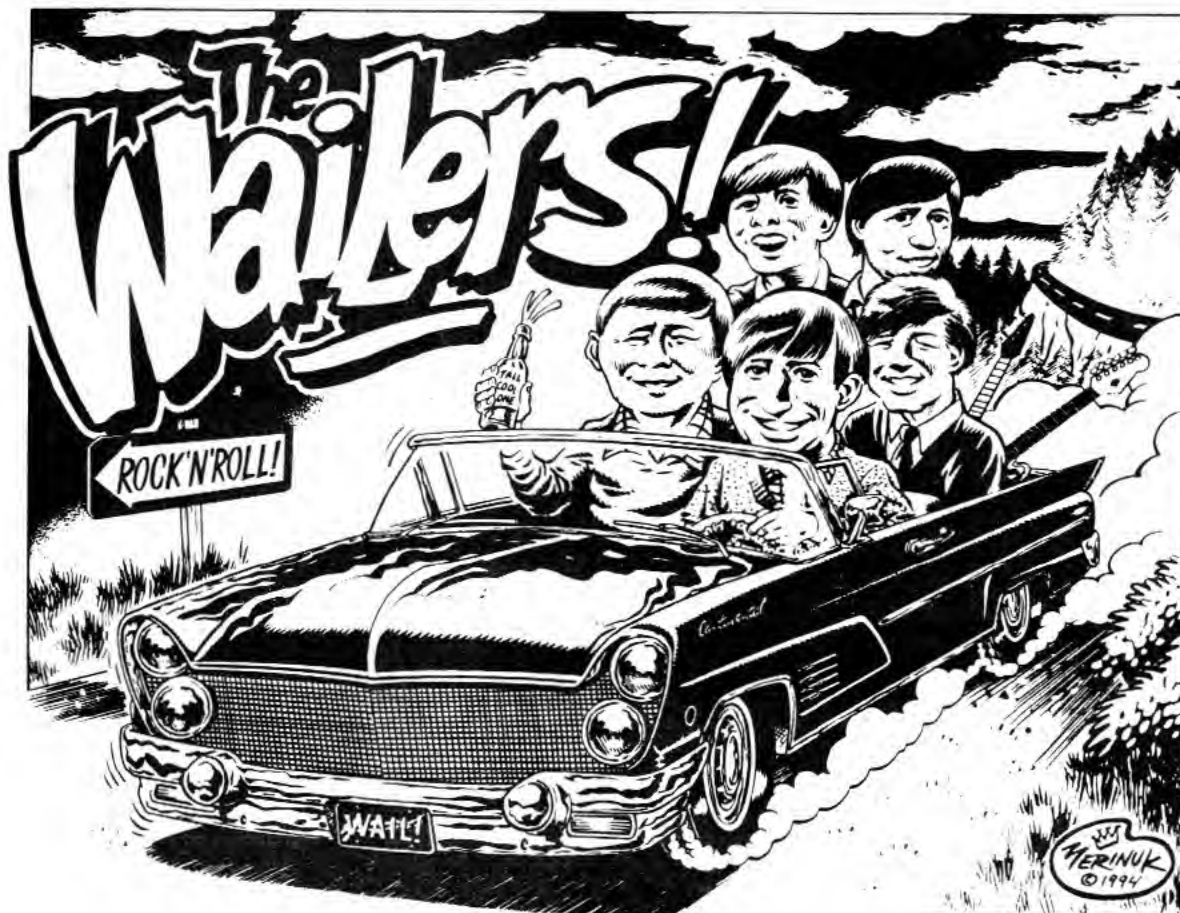
Rockin' Robin Roberts with The Wailers - Louie Louie/Maryann (1961)
 Gail Harris - Be My Baby/So Much (1961)
 Kent Morrill - This Pain In My Heart/I Had A Dream (1963)
 The Bootmen - 1,2,3,4/Black Widow (1964)
 The Sonics - Keep A Knockin'/The Witch (1964)
 - Boss Hoss/The Hustler (1965)
 - Shot Down/Don't Be Afraid Of The Dark (1965)
 - Louie Louie/Cinderella (1966)
 Rockin' Robin Roberts - You Weren't Using Your Head/You Don't Love Me (1966)
 The Galaxies - On The Beach/She Said I Do (1965)
 - I'm A Worker/Make Love To Me Baby (1965)

LP's:

The Sonics - Here Are The Sonics (1965)
 - Boom (1966)
 - Full Force (1985 - also available on CD)
 Various - Merry Christmas With The Wailers, Sonics and Galaxies (1966 LP, reissued on CD, 1992)
 Various - Northwest Collection, Vol. 1 (1966 LP, re-released as Required Etiqueta LP and CD 1987)

CD's:

The Sonics - Here Are The Ultimate Sonics double CD (1991)
 The Wailers - The Boys From Tacoma - Anthology 1961-69 (1993)



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VIDEODRONE

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Strange movie watching is a popular pastime around here, and so for lack of a better introduction, here's some recent B-movie goodies we've come across:

"The Wild, Wild World Of Jayne Mansfield" (Goodtimes Video) The seductive blonde bombshell actress Jayne Mansfield, died on June 29, 1967, the victim of a horrific car crash in which she may, or may not have depending on what you read, been decapitated. Shortly after her death, this sleazy, badly patched together effort was released, advertised as "her last movie." In truth, this ridiculous "documentary" is a collection of pretty ineptly filmed vignettes of Jayne "touring" various seedy establishments around the world, with a voice-over which might not even be her! See Jayne at her legendary *Playboy* magazine photo shoot! See Jayne attend a nudist camp where nudists wear bathing suits to cover up genitalia (the movie promises "total nudity," but actually only shows bare breasts and a few bare butts). See Jayne get her bottom pinched in Italy! See the "School For Striptease" in L.A.! Trivia buffs, and collectors of those "Girls In The Garage" compilation LP's will be interested to know that one nightclub scene as part of the "topless craze" features The Ladybirds, an all-female topless rock band performing! Only five cities are actually visited, and two of those are American! Throughout the whole film, Jayne is portrayed as some sort of "goodie two-shoes" type girl, who won't even remove her bathing suit at the nudist camp, because she's "too shy". Guess they forgot to mention that she was also a practicing Satanist and accused child abuser. The most bizarre aspect of this film, is the end in which Jayne's death is announced and we get to visit her former residence, kept as it was when she died by her husband Mickey Hartigay (who never remarried), heart-shaped bathtubs, pools and beds intact. This is ex, or sex-ploitation, at it's finest, a true artifact of the sleazy '60s, that will have you either laughing most of the way through it, and scratching your head in confusion after it's over!

"Blaze Starr - The Original" (?) This Doris Wishman directed film is what they used to call a "nudist film." In it, famous stripper Blaze Starr needs to get away and after watching a nudist film, she decides that's what she need to do - go to a nudist camp! That's basically the plot of this thing, juts an excuse to show half-naked people, I guess. There's lots of scenes of nudity, but not really any full frontal stuff since that was a no-no when this was made (back in the mid '60s). The camp director always has shorts on for some reason. Blaze doesn't look so hot in this - too much make-up and kind of "white trash." Her manager is a greasy guy who has a mustache in the first few scenes, then loses it for one scene, then has it back again later! By far one of the strangest things I've ever seen!

Teenage Rebellion (aka "Mondo Teeno") (Something Weird) What a strange fic this is! The box design (culled from the original '60s poster art, it look like), with its wacky kitsch appeal draws you in. The film itself is mainly made up of B&W and color footage, most of which is silent, of "teens" dancing, doing drugs, surfing, getting tattoos, and other assorted weirdness. All with a crazy "hip" narrator over top and some great music by Davie Allen & The Arrows. A lot of it looks faked or staged (justifying the "mondo" in the title) and it lags in spots, but it's definitely worth checking into.

The Addict (MTD Prods.) This 13 minute short film, available on video (try Tower Video, that's where this one came from) is a hilarious look at Seattle's obsession with espresso coffee. It's not that far-fetched, either, as anyone who's ever been to Seattle will attest to the fact that Espresso is available everywhere, including McDonalds, Woolworths and on every street corner, anytime. This black and white short tells how Miles starts off trying a single tall latte only to become a full-fledged espresso addict,



The Addict

hanging out at an all-night espresso dive populated by characters like "lucky" Lou who eats spoonfuls of ground espresso and Maggie who "breaks out into terrible renditions of already terrible Carol Channing songs after she's had a few." There's no dialogue, just film maker Matt Draper's '40s style narration overtop of the incredibly well-done "film noir" parody that this ultimately becomes. You'll laugh, you'll cry, you might even crave an espresso after you reach the story's fateful end. I certainly did, and I am certainly no addict. I only drink it because I like it, alright, I mean it's not like I need it or anything, and just because I'm up to two or three double short espressos a day doesn't mean I'm an addict now, does it?

The House Of Whipcord (A.I.P., 1974) This weird and disturbing fic is shot in B&W (strangely enough, though, the box for the film describes it as a "full length color feature film."), showing the extreme low budget of the film, and shows a similar stylistic resemblance to *The Honeymoon Killers*. Made in England, too, judging from the accents. Barbara Markham is Ann-Marie, a young French model (with a really bad fake French accent!) who meets Patrick Barr, a Mr. Spock lookalike at some swingin' party in London. Later they go, against her will, to the "House Of Whipcord," a strange "private prison" run by the sadistic Mrs. Wakehurst and her blind, decrepit husband, Justice Bailey, a retired judge. Along with them are a couple of evil dyke-bitches-from-Hell. Once there, Ann-Marie is subjected to horrible dehumanizations, flogging and corporal punishment. One girl is hung for her "bad" behavior. We find out eventually that Ann-Marie has been sent here because she posed nude once (horror of horrors!) and is therefor branded "promiscuous." At one point in the film she actually escapes and is found almost dead by a passing lorry (an English kind of flatbed truck) driver, who stupidly takes her to the nearest "clinic," which turns out to be the House Of Whipcord again! Two friends of Ann-Marie coincidentally happen to be in a coffee shop days later and overhear the lorry driver describing the incident, figure out where the place is, and go off to rescue Ann-Marie! OK, so the whole story is totally absurd and unbelievable, but the B&W and bizarre camera work and editing make this an enjoyable and unique thriller.

On of the strangest things we've viewed recently has to be *Journey In Time*, a twenty or so minute anti-drug film made in 1971. Shot in B&W, it bears the mark of something you would get shown in high school, but seem outdated even for '71! The weirdest thing is that they use "Journey To Tyme," the great '60s punk-psych song by Texas legends Kenny & The Kasuals as the opening and closing theme! Witness kids

huffing glue and gas, then spending two years just looking for pot! Of course, pot leads to forming a psychedelic rock band, and doing acid and eventually heroin addiction ensues. This has to be of the silliest things I've ever seen! It's available from Something Weird video, who also put out the great Mind Benders compilation videos of anti-L.S.D. flicks from the '60s. On of the volumes (there are two) includes the absolutely demented and hilarious Trip To Where, about Navy guys who take acid and freak out!

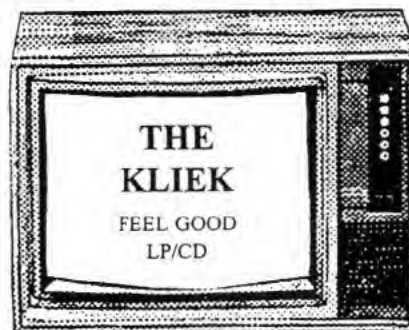
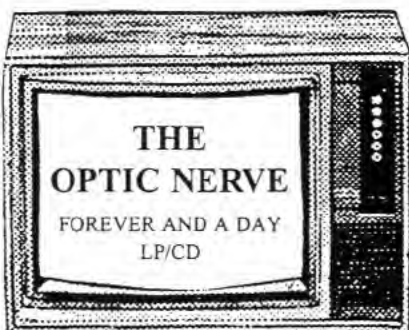
1313 Mockingbird Lane sent me a copy of their video Geekin' For Beer which was thoroughly enjoyable. The thing runs damn near two hours of video documenting the band's career from 1990-93 through live performance. The funniest stuff is culled from a local cable access show featuring perhaps the squarest interviewer I've ever seen who just doesn't know what to make of these maniacs. Lots of their coolest songs, plus some real surprises are included, all recorded at local gigs with maximum kitsch and low-budget production. I'm not sure what this goes for, so write to them at: Scarab recs., P.O. Box 1382, Albany, N.Y., 12201, USA. The Beguiled also sent me a really cool live video of a 1992 performance in a near-empty club. Pretty good camera work and sound, although it's a bit dark in spots. The band rips thru originals like "The Bloodied Soul," "Kitten With A Whip" and "Woman=Trouble," plus they cover The Sonics and Link Wray! Neat B&W cover and limited to 100 copies. Write 'em at: P.O. Box 991, Orange, Ca. 92666, USA.



Barbara Markham in "The House Of Whipcord"



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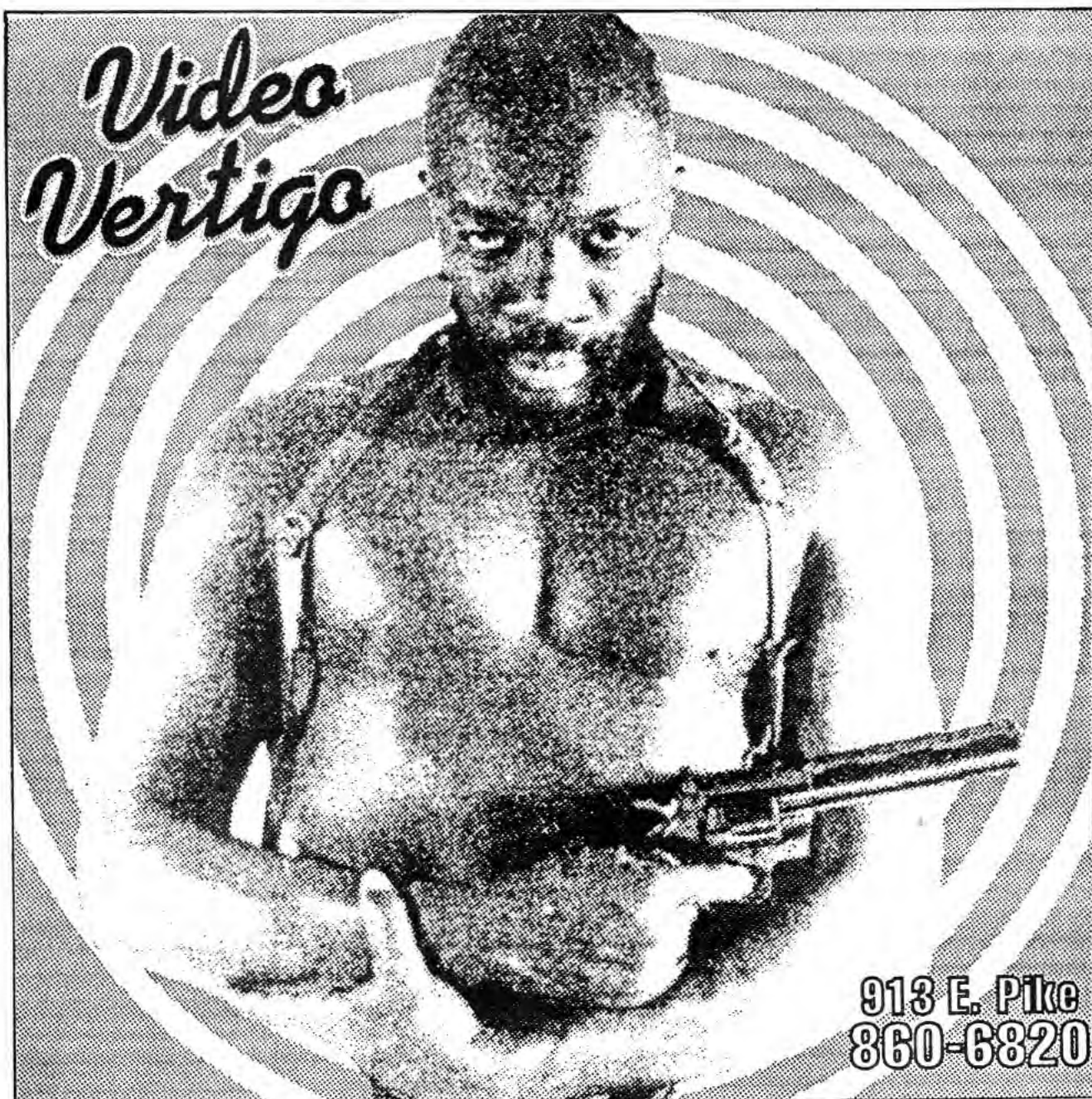


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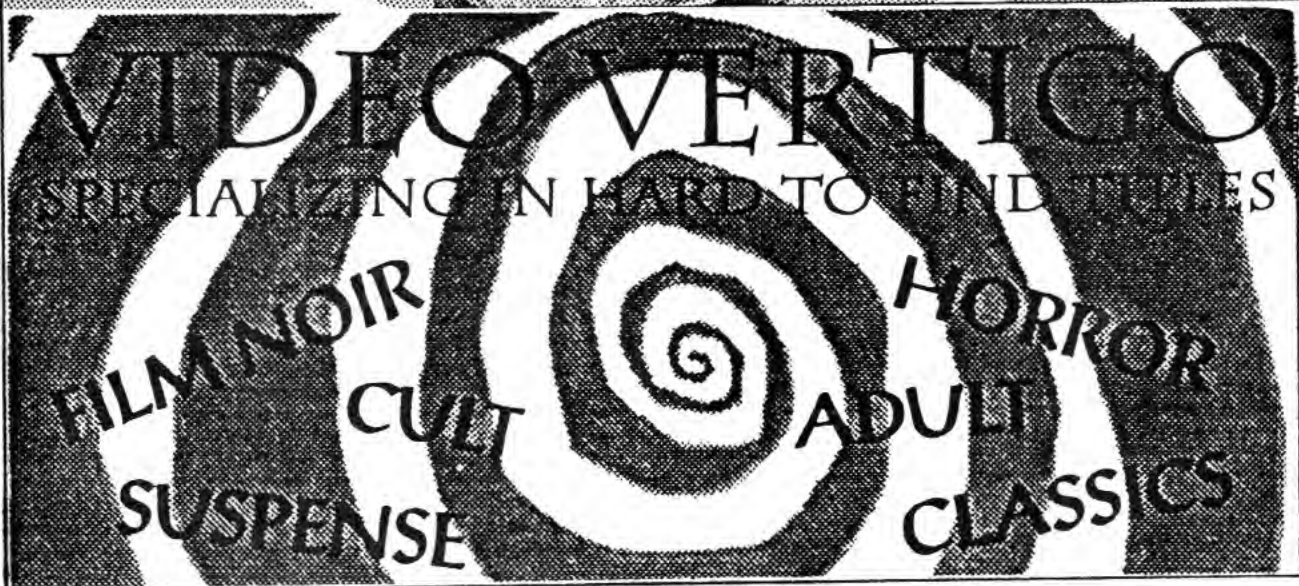


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7 & 7 Is

Vinyl is dead, or so they say. Yet, the one thing I notice is that seven inches are still very much alive. Of the stuff that comes in for review to CT's, it seems that lately it's mostly CD's and seven inches. For some reason, seven inches seem to get spun a lot around here, when there's nothing else to do, it's fun to spin a bunch and "critique" them. Look, I never said we lived terribly exciting lives, ok? One night, while spinning a whole bunch, Lisa suggested just reviewing the majority of seven inches in one place since so many have been sent lately. So, that's what I've started this column, basically to give mention to some of the ones that got left out of the normal record reviews. As with all reviews, you'll find most of the addresses for these little pieces of plastic elsewhere.

Let's start off with The Loose Rails, whose "You've Got Mine" on Prospective is great '77 style punk-pop from four scruffy lookin' guys from Minneapolis. The flipside's a cover of The Undertones' "Teenage Kicks," and it's pretty good. Also on Prospective is The Shambles' "Fire." This band contains ex-members of bands like The Crawdaddies, Ramblers, Tell Tale Hearts and probably more. While the A-side is a fine '60s-ish tune, the cover of Paul Revere & The Raiders' "Louise" on side B really rocks. Azalia Snail, on the other hand, are the epitome of sappy pop with stupid pseudo Motown horns and the B-side's some horrid "art piece" that's one of the worst thing I've heard lately.



The Kindred are an up 'n' coming Mod-pop band trio, and their debut (on Blue Room/Square Target) is produced by Curt Doughty (ex-E-Types!), who knows great pop when he hears it. While they could use a little more "punch," all four songs are catchy as hell, especially the Jam-inspired title track. Moving backward a bit, is an older release from The Supersuckers. They're trying to be The Dwarves on "She's My Bitch" (Sub Pop), but it's still a great un-P.C. punk tune. Kudos for "Drinking & Driving," which they recorded in their tour van on a cheap tape recorder. I especially like the use of the van's horn in the song. The Brats hail from Finland and both their 7"s are on Maho Pop records. "The Edge Of Panic" one has a nice, thick red and yellow cardboard sleeve, graphically in a '77 punk vein. Musically, these guys fall into a melodic, but hard rockin' NY Dolls/Stooges sorta vein. Their vocalist has a weird warbly kind of singing style and the whole band, while tight, seems a little out of control, and that's a good thing! Their second release entitled "Burning" shows a slight change in direction, towards a more straight-ahead rock sound. The A-side's a drum-driven rocker, while the flip has a couple of Buzzcocks inspired speedy punkers. The

Brentwoods have a 7" out on their own Radio X label. I don't know much about this combo except that at least one ex-Supercharger person is among their ranks. With a sound somewhat like a more stripped-down Rezillos, they have cheesy organ and female shrieking that gives it a kitschy "new wave" feel. The live-on-the-radio cover of Little Richard's "Heebie-Jeebies" rocks with some cool sax. Yeah, it's that "budget rock" sound and if you dig that you'll dig this!

Plan 9 were one- of the most original and psychedelic of that first wave of early '80s neo-psych garage bands. After putting out some fine LP's, they eventually digressed into a pretty lame jazz-rock combo and I lost interest. They're still at it, and this recent 7" on Worrybird Disc is a 50/50 proposition. The A-side's a long hippie-rock number that didn't do much for me, but the B-side's "Blip/Open Wound" is a pretty good, harking back to the band's older days. Also of interest to psych fans will be The Point Of Departure's "Magic Circles" 7". With more than a passing nod to "Revolver"-period Beatles, this cryptic U.K. band (maybe just one guy) use mellotron and backwards effects for a very enjoyable psych experience. The Darkside include an ex-Spacemen 3 member, and on their "Lunar Surf Experiment" Bomp! 7" they do an atmospheric, "experimental" tune, plus a more upbeat original and some wacked-out cover that sounds like 6Ts band The Godz jamming with The Calico Wall.

The Broken Toys' "Ghosts" 7" on Trashstone is cool speedy, but melodic, punk rock with a fair share of U.K. '77 punk influence. All three songs rock, especially the title track which has an instantly catchy refrain. The lyrics to "Nazi Baby" are slightly questionable (is it pro or anti?). On white vinyl. Worth checking out. A couple of various artists comp. EP's out recently include "Attack From Both Sides" on Stiff Pole that features four bands and four songs. I didn't like No Fraud's tune that much, but Face To Face, Rhythm Collision and Psycho Tribe all play melodic Screeching Weasel style pop-punk. Also on Stiff Pole is a four songer by Flash Bastard that, despite the genericness, play some Ok '77 style punk with a lot of Clash influence.

"Texas Bashing" on Kanapion records is a six-song sampler of (what else) Texas punk groups. All the bands seem to have a great sense of humor, and don't take themselves too seriously. and The Discapables. Highlights are Stretford's great '77 style "Pogo On Your Own" and The Discapables' track which sounds like it was record on a Fisher Price cassette machine. Also featured are Dixie Waste, Refractory Period, Nuklear Fishsticks, and The Havenots. Stretford also have a three-song EP out called "Target." They have a punk-mod sound, and even some horns. Side A has "What More Could I Ask For?," a sort of ska thing with funny trumpet and sax. The tunes of side B are more mod-powerpop type stuff, but with Oi! vocals and punk guitar. Oh, and those wacky horns. This is pretty good!

Skolliwolf's "Free Machines" is on Third World Underground and they have that "D.C. Emocore" sound, in fact they sound a lot like Fugazi. For what it's worth, it's "ok" but didn't really excite me that much. Similarly, Slant 6 are a girl trio who I had high hopes for, but their Discord debut is a letdown. Pretty uninspired "artpunk" and it was more annoying than anything else. A split single on the Westworld label features Jodie Cosmos and Black Sand Of Love. But wait, it's the same people in both bands! The only difference is the sound. Jodi Cosmos' "Staying Power" is a cool psych tune with trippy effects and nice feedback at the end. BSOL do The Stooges' "Real Cool Time" and it rocks, with two guitarists laying down a thick wall of fuzz, feedback and (dare I say it) grunge. Speaking of metal, I mean grunge, there's Thorsen who play

"Noric Metal." Dave Carswell (Smugglers) and John (Evaporators) and Carl (a drummer) blast out this really bad, but very funny, metal stuff that you may want to hear once. Or twice. Also, speaking of metal, I mean grunge, 7 Seconds, that old straightedge hardcore band are back with "Happy Rain" on Eating Blur records. I haven't paid attention to anything this band has done since they decided to become U2 a few years ago, but "Happy Rain" is a great song. Very melodic, and crunching guitar, so it rocks. Unfortunately, the flipside's a bad cash-in attempt to sound grunge, I mean metal.



The A-Bones have a whole slew of 7"s out: "Bamboo Rock 'n' Roll" b/w "Hep Cat" (1+2) has a crazy Jellybean drawn cover, and two cover tunes that I have no idea who did originally. "The World's Greatest Sinner" (Giant Claw) has two covers of songs from sleazy '50s "J.D." movies, with Billy singing the A-side and Miriam warbling her way through "Shanty Tramp" on the flip. "Come On, Come On" (Screaming Apple) has three more tunes of Rockabilly/R'n'B craziness. The title track is short n' sweet, but plenty rockin'. The flipside has an instro tune called "Hekow!" with great sax and a cover of Menster Phip & The Phipsters' "Daddy Wants A Cold Beer." Then there's the cool Estrus 7", with a pic sleeve ripped off of Paul Revere & The Raiders. Total Northwest Rock! They tackle "Louie, Louie Go Home" real well, and follow it up on the reverse side with a wild rendition of The Sonic's "Maintaining My Cool." Probably the best outta the bunch! However, the recent Norton 7" has a great spooky sleeve, and suitably, two spooky tunes on the record. "The Claw" is a bit of a departure for the A-Bones, being a little more "laid back." The B-side's instro "Spooks-A-Poppin' Theme" really rocks with it's sax-driven sound, though. Lastly, "Bamboo Rock 'n' Roll" (1+2) is a great cover of some obscure Japanese style rocker with another cover, "Hep Cat" on the flip. Excellent sleazoid cover, too. The "Don't Need No Job" 7" on Sympathy has two more fine slices of foot-stompin' R'n'B, and the flipside's "Wah Hey!" is particularly nonsensical, and thus great. There's also a split 7" on Baylor with Southern Culture On The Skids available. "Gossip Gossip Gossip" by The A-Bones is yer standard Rockabilly/R'n'B thang, but these cats do it so well. "Rumors Of Surf" by SCOTS is a cool surf tune, with some crazy guitar picking and odd haunting "vocals." I dug the catfighting females on the sleeve, too. Finally, a Canadian released 7" on the Lance Rock label features "Hully Gully" from the "Music Minus Zero" LP/CD, b/w the unreleased Miriam sung "Baby Doll."

A split 7" by American Devices and Megalo (both Canadian bands) on En Gaurde recs. doesn't fair so well. I used to love AD's, but their tracks on here are too quirky and guitar-wanky. Megalo play some stupid jazz-punk stuff. Boring! The Shitheads/No Offense split on the same label, is worth checking out. The Shitheads are total retro-80s

bigspikehairhardcore, but they're pretty funny and cover "My Boyfriend's Back." No Offense are tighter and slightly more melodic and are pretty good. Also, they have "Batboy" on the cover. En Gaurd, via Cargo, also sent the great "En Gaurd X-mas" 7" featuring one rockin' pop-punk holiday tune apiece from The Stand GT, The Naked & The Dead, The Ripcordz and Sync. Now, who are these Sync guys? Man, there song is great! Another Canuck band, Fifth Column, have a single on Olympia's K label. "All Women Are Bitches" falls into that L7 type sound, real heavy and angry and raunchy stuff. "Donna," which features guest drummer Don Pyle of Shadowy Men On A Shadowy Planet, is a more poppy, melodic tune that will catch your ear, I think.



I was really disappointed by The Cocktails' X-mas 7", "Winter Wonderland" on their own Hi Ball label. Expecting kinda wacky, offbeat renditions of four X-mas songs, you instead get really boring, lounge-ish pretty straightly-played covers. I don't know if I'll even play this at X-mas! Their "Waltz Time" 7" fared much better, although it would seem these guys are starting to sound closer and closer to "real" jazz. "Waltz's Waltz" sounds suspiciously like music from some avant garde German art film.

The Bad Genes sent me their 7" on Ripe recs., and it's pretty good mid-tempo punk rock. These guys kinda remind me of The Anti-Nowhere League, especially the growled vocals and ridiculous lyrics. Another band that sent me their 7", called "Second Generation" is Bury Jenny. They have an admittedly "retro 77" sound, and in fact remind me a lot of The Clash circa 1979. Good melodies, equal parts "pop" and "punk," plus a carefree attitude make this one lotsa fun. The guitars could use some more "oomph!" though. On Turkey Baster records. The Firebirds' "Margaya" 7" (Kogar) is real cool! Produced by Mike Mariconda of Raunch Hands/Devil Dogs fame, too. A great surf intro on the A-side, then a fantastic version of The Squires' "It's The Same All Over The World," that's second only to The Swinging Neckbreakers' recent version. Follow that up with another intro, and wow! Play it again! The Fire Dept.'s "Where D'You Keep Your Heart?" 7" on Yep! is, simply put, a great single! The A-side is a punky-pop tune that is super-catchy and full of energy. Plus, the melody really sticks in your head! The flip is a neat version of "Baby, I Got News For You," originally done by the cryptic Miller (it's on one of those "English Freakbeat" LPs). One of the best singles reviewed in this column! Stars of last issue, The 5.6.7.8's Rockville 7", "Eddie Is A Sweet Candy" 7" which features a particularly gross cover, is worth checking out. The A-side's from their "Can't Help It" CD, but kicking off side two is their cover of The Flamin' Groovies' "Teenage Head," which fares pretty well. The real killer though is their insane rendition of Ralph Nielson & The Chancellors' psycho-rockabilly classic "Scream" which totally kicks butt!

Vinyl Japan has released some fine 7" wax,

including a recent Headcoats one. "Action Time Vision" is, of course, the Alternative TV '77 punk classic, and this version rips with a great twisted guitar solo. The B-side's off of their latest long-player, also on Vinyl Japan. Other recent Headcoats singles include: "Louis Reif" on Nardwaur, in which the Englishmen extol the virtues of a Canuck folk hero to the tune of "Louie Louie!" A-plus packaging, liner notes by Pierre Burton, plus great tunes. On side B you can hear Pierre Burton talk about smoking pot and another Childish original called "Don't Try And Tell Me."; "Every Bit Of Me" backed with "Never To Love Again" (Damaged Goods) came housed in a '77 punk type sleeve, and have a very '77 punk sound, real raw and primal kinda reminding me of Eater or The Users; "When You Stop Loving Me" 7" (Sub Pop) is an awesome song, no way about it. Cool fuzz guitar! The flip is an intro tune done in that pseudo Link Wray style that Thee Headcoats do so well; "I Can Destroy All Your Love" 7" (Munster) has a most bizarre pink and green sleeve with an elephant and, um, er...well, I'll let you figure it out! Another fine original on the A-side, and a cover of Link Wray's "Fat Back" on the flip. Also of interest might be a Thee Headcoates 7" of them doing The Sonics' "Santa Claus" 7" (Damaged Goods) which is a X-mas picture disc! Billy plays Kris Kringle on the intro as a little girl asks for a Headcoates single of "Davey Crockett," but gets "Santa Claus" instead. "It's ok, they both sound exactly the same!" Billy explains and Thee Headcoates proceed to demonstrate that fact. The flip is a Childish original called "Evil Thing" that's also fairly rockin'. Ho-Ho-Ho kiddies! The German Twist label also put out a split 7", with Thee Headcoats doing a run-through of Link Wray's "Branded," which is fine but if you're a Childish fan, you've heard him do it before with Thee Mighty Caesars. Thee Headcoates then rip through The Sonics' "Strychnine" in a totally rockin' and sexy manner, making it the hands-down-winner on this 7" platter!

Chunk recs. sent me a bunch of cool singles, including the great "Message To Santa Claus" by The Cheatahs. For anyone who is the least bit cynical about X-mas (and believe me, you'd be to if you live with someone who works retail!), this is a great pissed-off rant. Fuzzed-out, organ-fueled and punk as fuck, in a '60s garage style, of course. The flip's a cover of The Outsiders' "That's Your Problem," too. Similarly, a 7" with The Cheatahs being fronted by "Angry Johnny" (doing Johnny Cash's "Ring Of Fire"), backed with Angry Johnny & The Killbills is fun. I also enjoyed the pop-punk sounds of Zeke Fiddler on their "Half Baked, Half Inflated" EP, and the jangly sounds of The Veronica Cartwrights "We Believe Amy F" EP. They also snagged The Lyres for a cool new 7" featuring them covering Richie's Renegades' "Baby It's Me" b/w a new version of "I'll Make It Up To You," a song by The Roadrunners that they also do on their "Happy Now" LP. While I'm on the subject of Lyres singles, you'd do well to find a new Norton 7", with two covers again. This time it's a revved up take on The Byrds' "Boston," which segues into "Dirty Water" (Standells) and totally kicks butt! The flipside's a cover of Mike Sheridan's British Beat tune "Shake It Some More," and it rocks justifiably as well. Then, there's this great 7" on Telstar which features the incredible A-side (a Living Ends cover), plus a cover of an It's Them song on the flip called "What's A Girl Like You Doing In A Place Like This?" Man, what more could a Lyres fan ask for?

The Kent 3 are a fairly new Seattle combo, with a couple of ex-Brother Buzz members. Their self-released debut 7", "The Tunnel" EP (Generic) is pretty good, with a sound akin to a Garage-Rock version of The Fall (circa '77-'79). "I Am The King"



and "Highway 9" have a sort of art-rock meets rockabilly sound, while "In The Tunnel" fits nicely into a somber early Joy Division mood. Following closely on the heels of that 7" came the 5-song "Chromies" EP on Bag Of Hammers. I liked this one even more, with it's fast-paced numbers like "X-Ray Dave" and "No Strange Man." Very cool stuff, mine's on green wax and I believe that their are a few different color sleeves floating around, as well. Their third single on eMpTy may be their best, it's punchier and contains the great "Estrogen Cruiser," which sounds like '77 punkers Eater (sort of). Even punkier perhaps is their split 7" w/ The Disappointed. The Kent 3 put in a totally offkey performance with "Gift Hint" and "Cadillac Car." I must admit that I was disappointed with The Disappointed upon first listen, but a repeated play showed me the brilliance of their pseudo Anglo '77 punk of "Get Real Trout" and "The Plumber."

When I got The Fixtures "Entartelekunst" 7" on House O' Pain, it looked promising. I thought the cover of this 7" with a nude girl holding a rifle and surrounded by money and broken records was kinda neat, but the music didn't thrill me. Too heavy metal, too bad I don't like metal. Similarly, The Flaming Demons' "Metamorphosis" 7" on New Wave recs. is not very interesting "French noisecore with a female singer." Kinda dischordant, with an "artsy" sound. Luckily, both songs are short so there wasn't a lot to endure.

The Screaming Bloody Marys sent two singles at once. The first, entitled "Devil Rock" is a great 4-song slice of MC5/Stooges type proto-punk rock, with pretty stupid lyrics, but lotsa fun. Their second 7" shows a slightly more metallic approach, at least on "Harder All The Time," but the flip's "Sex Offender" (not the Blondie song) is more punk rock. Also of interest to fans of that whole Stooges-type sound will be a Japanese band called Muddy Frankenstein, whose single on Baylor is great! "Shake At Sodom" rocks hard and the B-side's "Mantra Jet (Rama Lama Fa Fa Fa)" is sort of an MC5 tribute. The 7" also has cool cover art by Cliff Mott!

Screaching Weasel have released some neat 7's lately. "Radio Blast" (Selfless) owes a lot to that style of super-catchy '77 punk, and you'll probably find yourself playing both it, and the flipside "The Girl Next Door" over and over. The "Punkhouse" (also Selfless) EP is a re-issue of a limited EP that came out a couple of years ago, and it's great! The title track is funny, and they do a crazy cover of Tommy James' "I Think We're Alone Now." Finally, the latest Lookout! EP called "You Broke My Fucking Heart" is of pure fun! Worth it for the excellent "Mary Was An Anarchist" alone - I know so many people that fit this description! All three of these are worth checking out.

Motorhoney are an all-girl band that features a couple of Fastbacks and they play hard-edge pop-punk. Their Lance Rock single has a cool Motorhead-style logo on the cover and three tunes,

the CHEATER SLICKS

I have had a love/hate relationship with The Cheater Slicks ever since I saw them back in May of 1992 at Garageshock in Bellingham, Washington. After consuming vast amounts of alcohol, they seemed like just so much noise to me and I felt disappointed after hearing many good things about them. But then I heard their excellent rendition of The Four Speeds' "Cheater Slicks" on the Estrus Gear Box 7" set. Next, I heard their great "84 Ford '79"/"No Correspondence" 7", also on Estrus. OK, I decided to reassess my feelings about these guys! Through more investigation, I discovered a wealth of Cheater Slicks material on various 7"s, CD and LP showing a diverse sound which is sometimes pretty awful and sometimes pretty great.

Here's a little bit of history: The Cheater Slicks are from Allston, Massachusetts, and they formed in 1986. Originally conceived as a guitar/drums/vocals combo, by the time they went to record their first LP, they had a bass player as well. Tom Shannon (guitar, vocals), David Shannon (guitar), Dana Hatch (drums, vocals) and Merle Allin (bass) recorded and released the strange "On Your Knees" LP on Gawdawful Records back in late '89. That record is a weird hodge-podge mixture of garage, blues and noise with mostly originals and a couple of covers, most notably being "Why" by The Dirty Wurds. It

was after this LP that Merle left and the Cheater Slicks became what they are now: a two guitar and drums trio with an even more stripped-down sound. As a bass-less trio, The Slicks cut a bunch of new tunes, half of which made up the "Destination Lonely" CD/LP on the Australian Dog Meat label. This time around, the CD (which actually didn't come out until a year after Dogmeat had the tapes) was mostly covers of '60s punk tunes, wrapped in great Dan Clowes artwork. Songs like "In & Out" (Larry & The Blue Notes), "Look Out World" (The Silver Fleet), "This Life Of Mine" and the title track, originally by The Huns, are given thoroughly psychotic treatment and the two-guitar screech is pretty incredible. Maybe I can't quite forgive 'em for totally disgracing a song as wonderful as Love's folk-rock classic "Can't Explain" (they shoulda left this one alone), the CD is still a mighty testament to their sonic destruction.

Inbetween the release of the Dogmeat CD, a few other small label folks pricked up their ears, as various other 7" appeared on labels like In The Red, Sympathy For The Record Industry, Estrus and Rekkids, as well as



another 7" on Dogmeat, and contributions to their "Groin Thunder" (tribute to The Troggs) and "Set It On Fire" (tribute to The Scientists) releases. Isolated into two-song 7"s can be quite shocking for the record buyer, as The Slicks tend to vary with each release. For instance, the "I'm Grounded"/"Can It Be?" single on In The Red/Iloki is a double-sided 60s punk attack of obscure covers that show the bands melodic retro roots. Ditto for the awesome Estrus 7" released shortly thereafter (both of these 7"s feature David Shannon's twisted artwork, by the way). However, the "Golddigger/Murder" live 7" on Rekkids (the one with the Coop cover) is the band at it's most deranged, all screech and noise and barely a discernible melody in sight!

I'd read in some recent interviews with the band that their next release was going to be a bit different. The "Whiskey" LP on In The Red is quite excellent, and adventurous at the same time. They only do a couple of originals on it, and Side One is where you'll find the shorter, more "garage" tunes. They do a cover of The Modds' lo-fi and totally inept sounding '60s punk "classic," and it's probably the most spirited version I've ever heard. There's a twisted psych edge to "Time You Spent With Me" (a cover?) and some truly cool guitar interplay. Of course, nothing can really prepare you for Side Two's 28 minute long jam/improv tune "Thinkin' Some More." Some heavy Velvet Underground circa "Sister Ray" damage on this one, folks! Yeah, I guess you could say I became a "Cheater Slicks" convert. I'm anxiously awaiting their next cacophony of garage/noise madness!

Cheater Slicks: 59 Royal St, Allston, MA. 02134.

7 & 7 Is (cont.)

one of which is a cover of The Rezillos' "Bad Guy Reaction." While I'm on the subject of offshoot bands, I should also mention Bloodloss' "Broke" 7" on Belltown recs. that features two songs not on their full-length Sympathy release. In fact the B-side, "Hair Of The Future" is such a cool song, it's surprising it's not on the CD. Eddie & The Backnines are actually Ed Fotheringham and Flop doing songs about golf set to a punk rock beat. Their 4-song Super Electro single is great fun!

Bongload records sent a couple of 7"s by bands that feature Al Bloch, brother of Kurt Bloch. My Favorite Martian's "When The Anger's Strong" three-song EP is good listening, sort of pop-punk stuff with a slight psychedelic edge. They also do a great version of The Wipers' "Does It Hurt?" The other band featuring Al, called Wool, were less interesting. I think there's a couple of guys from Scream in this band, and an ex-Govt. Issue guy,

too. Regardless, "Kill The Crow" is non-interesting hard rock and they certainly don't do "The Witch" any justice, either.

The Earls Family Bombers were a band I saw a while ago opening for The Nomads. I was impressed by their fast-punk-hard rock sound, and the fact that they covered both Kiss and The Supersuckers. They also have a bassist who looks like a Rockabilly cat and the singer plays one of those big of Gretsch hollowbody geetars! On their eMpTy 7", they do five cool songs sounding as fast and heavy as they did live. Worth investigating. On another Seattle label, Top Drawer is a Bum & Smugglers split 7". On it, Bum take on DMZ's "Lift Up Yer Hood", while The Smugs tackle The Boys' "Kiss Like A Nun," both to good effect. On the flip is a live document of both bands on stage at The Crocodile Cafe bashing out a punky version of The Stones' "Hang Fire," from the horrible "Tattoo You" LP. I was there, I witnessed this mess, and it's great to hear it again! Swell

Stones spoof cover, too!

I think I'll wrap up this with a couple of ultra-cool items from Casting Couch recs, which recently relocated to Portland, Oregon. The first is a double pack 7" from Action Family, a punk rockin' kinda band that Bruce Casting Couch drums for. They have a bluesy-rock kinda feel, and on this thing they rock out with five tunes, including the cool "Shitfinger Jones." Also available is another double 7", this time it's Teengenerate and The American Soul Spiders. A.S.S. were great Stooges/MC5 style rock, and both "Somebody" and "Liquid Sky" are filled with wah-wah and screaming vocals. When their singer split, they became Teengenerate, and have a more '77 punk sound. "Let's Get Hurt" and "Little Girl" are both originals that are pretty rockin'!

So, that's it. Send yer seven inches to "7 & 7 Is" and I'll review 'em. Who knows where this column will turn up next?

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Not to be confused with those evil pointy eared guys on Star Trek, *The Romulans* are a real cool psych-rock outfit that's guaranteed to blow your mind. Their first 7" single "She's Tara" b/w "Psychedelic Kingbee" was a great pop-psych double-header. Their second release, the "Alias Lovely" b/w "In The Corner Of Your Room" 7" is also a fine slice of trippy madness. Their full-length debut CD/cassette release "Flight Of The Romulans" really blew me away. Songs like "Paisley Farm," "Mr. Squid" and "The Mighty Fallen Ogre" are great acid-inspired tunes. Lots of guitars, six and twelve string, fuzz, backwards, forwards, you name it! They even do a really wiggled-out cover of The William Penn 5's "Swami" All releases thus far have been on the Minneapolis based Prospective label. The following interview was done with bassist Michelle Waterman through the mail.

Cryptic Tymes: State your names, ages, instruments played & bands previous to Romulans:

Michelle Waterman: Kevin Hagen, 30, guitar and vocals; Dave Junker, 26, guitar and vocals; Michelle Waterman, 29, bass and vocals; Steve Laux, 25, drums.

CT: Explain how and why The Romulans came to exist:

MW: The Romulans came to exist because it was our destiny. There was a glorious noise, full of feedback that had to be released and we are there to channel that sound and perform it to the public. I think it was in September, 1990 when Kevin and I met at a record store in Madison, WI and discovered that we both had the same favorite band, Plasticland. Kevin has just moved up from Florida, and he asked me if I wanted to start a psychedelic band and I said Hell, yeah! So we played together for a while and were searching unsuccessfully, for another guitar player and a drummer. One day the 27 Various played in Madison and Kevin was talking to Ed Ackerson, who later produced our first singles and our CD, and Ed said that we knew Dave Junker was going to school in Madison and that he was a great guitar player. So we called him and we loved him, and The Romulans went from there. We had a different drummer the first year, but we discovered that he was to frail to survive going on the road boozing it up, not getting any rest and sleeping in the van. So, he quit and Steve had seen out shows and had told us if we ever wanted a "real drummer" we should call him. So, we did and we loved him and that is how The Romulans were born.

CT: Name some of your musical influences:

MW: Plasticland, Spacemen 3, The Who, The Kinks, The Lollipop Shoppe, Sonic Youth, Thin White Rope, etc.

CT: Describe, if you can, the "Romulans" sound:

MW: Heavy psych, lots of feedback, swirling, interweaving guitar leads, lots of fuzz, melodic bass and pounding drum beats.

CT: Were you all fans of Star Trek, is that why you chose the name?

MW: No, I am really the only Romulan who watched much Star Trek. Kevin got the name when he was reading a book about werewolves where they mentioned Romulus and Romas, the founders of Rome. We were all kind of against the name because we feared exactly this sort of association. We really get tired of Star Trek questions. It is our cross that we have to bear. But the name is so damn catchy. The old Romulans were much groovier and more beautiful.

CT: Have you ever seen the episode of Star Trek called "Babel" where the "hippies" take over the Enterprise? One of them sings many songs in the episode. Have you ever thought about covering on

of these delightful ditties?

MW: No.

CT: You recently released a full-length CD "Flight Of The Romulans." How do you feel about this release and can you tell us a bit about some of the songs on it and what they're about?

MW: We're pretty happy with it. There are a couple of songs on it that maybe we could have left out, but oh, well. We were very happy with the production, it's good. "Paisley Farm" is loud garage psych inspired by hallucinogenic pickled vegetables; "Chicken Little" is about Chicken Little or Henny Penny, the children's story; "My Own Way" is about Kevin being kind of mod; "The Doctor" is about Dr. Who (the British t.v. show - ed.); "Bug Lover" is about a praying mantis - my favorite part is that I get to sing "bites their heads off when they come"; and "Suspensions" - this song is just evil. Last, but not least, our brilliant 12 minute cover of "Swami" by The William Penn 5, the original version which is on "Pebbles" vol. 3. Our producer and engineer each did guest guitar parts so we have four squealing guitars all over it.

CT: Can The Romulans obtain warp speed while on stage? Have you ever used the famed "cloaking device" to become invisible, thus confusing your audience?

MW: No...no...but we do transport ourselves and our audience into another dimension when the feedback is just right. We'll make you fly and have visions and...well, that is the way I feel when I am playing anyway.

CT: The Romulans don't seem to tour much outside the continental United States, let alone the galaxy, however if you could play on any planet, which one would it be and why?

MW: Saturn because it probably has the trippiest scenery and the view of the sky at night must be amazing.

CT: And finally, what is your favorite episode of Star Trek (new or old)?

MW: I don't know about the other guys, because as I said, they never really watched much Star Trek, but I love the old one called "Spock's Brain," where this chick takes Spock's brain to run their planet and Scotty devises a remote control for Spock. They go down to the planet to get Spock's brain and Dr. McCoy is halfway through putting it back in and he forgets how so Spock somehow, with his brain only half attached, talks "Bones" through the surgery. It's beautiful.



EAR PIERCING PUNK

Past installments of "Ear Piercing Punk," including last issue's spotlight on Powerpop, have focused primarily on 7" singles of the punk/new wave era. Since moving to Vancouver, then Seattle, I have located few 7"ers, but found many interesting LP's and 12" EP rarities, including some at places like the Salvation Army and various thrift stores.

The Young Canadians, a cool punk/powerpop band from Vancouver were left out of my Canuck punk article in issue #1, simply because I didn't have any of their records. Well, I did find the "This Is Your Life" EP on Quintessence recs. (QEP 1205) from 1979. People tell me that this EP, their third, is more "pop" than their others but I still like it. It has a snotty punk edge to it, especially the title track. I also like the jangly guitar sound on "Just A Loser." Great inner sleeve art, too.

Another weird Vancouver thing, also on Quintessence, was the U-JERKS (also known as UJ3RK5) self-titled EP on Quintessence (QEP 1207) from 1979 also. A strange release, it features David Wisdom of CBC "Nightlines" on backing vocals. U-JERKS had perhaps one of the silliest cover photos I've ever seen, making them look like art college teachers who had this insane band on the side. The EP has a quirky "Devo-esque" sound to it, (complimented by an electric violinist!) with odd tunes like "The Anglican" and "Eisenhower & The Hippies" (which appeared on Zulu's "Last Call" CD). My fave tune is "The Locator" with it's ridiculous lyrics: "I'm a locator baby, three-prong indicator - all three, refer to me." The pure silliness of the EP makes for fun listening! Interestingly enough, the EP was later re-released by Polygram recs.! U-JERKS also appeared on the "Vancouver Complication" LP (Pinned recs. 1979) with two whacked-out, slightly rawer tunes called "Naum Gabo" and "U-Jerks Work For Police."

The Secrets hailed from Toronto and featured ex-members of both The Diodes and The Viletones. Their one-and-only LP on Bomb recs. from 1980 (Bomb 115) is a pretty good power-pop type LP with occasional hints at punk-ness, such as the neat "Teenage Rampage" (a live version of this tune also appears on the great "Last Pogo" compilation LP) and "All The Girls In The World." There are some loser tracks, though, such as the lame-o version of "Pretty Woman" and the sad doo-wop attempt "Zoom."

A real mystery is an LP I found by a band called The Ramblers entitled "The Kids Are Back To Rock 'n' Roll." It's on Quality recs. (from Montreal, Canada) and dates from 1979. They sound German, and on the back of the record it says "produced by Hot Stuff records." It looks like Quality just licensed the LP from a German company or something. Regardless, it's a pretty good LP! Sorta garage-punk-pop stuff, with only a

couple of throwaways, like the first song, but the rest is pretty cool. The title track and the LP closer "Solid Ground" are particularly rockin'. The LP cover art and design is a low budget affair, one of the main reasons I chanced on it.

A record I've been seeking for years is "Where's The Party?" by Psychotic Pineapples,

PSYCHOTIC PINEAPPLE



I Wanna Get Rid Of You

from California, on Richmond recs. (Rich 6026, 1980). These crazies had a ridiculous song called "The Devil Has Work For Idle Hands" on the "Waves, Vol. 2" comp. LP (Bomp!), which is also on here. Soundwise, they were a bizarre mix of punk, garage and avant-garde rock. Witness their deranged version of "You're Gonna Miss Me" by The 13th Floor Elevators. The rest of the LP is filled with demented tunes like "I Forgot Who I Forgot Who I Was" and "I Wanna Wanna Wanna Wanna Wanna Wanna Get Rid Of You," not to mention the very psychotic "The Saw." Lotsa wild guitar, cheesy organ and hints of Northwest Rock a la The Sonics and Wailers, too! A bit before this they also released a 7" single (Rich 1) with "I Wanna..." as the A-side and a deranged cover of The Droogs' "Ahead Of My Time" on the reverse. Both items are well worth looking for.

The Rezillos were an outfit that was a much overlooked exponent of the '77 punk scene. Even I myself only got hip to them recently when I picked up their debut LP from '78 "Can't Stand The Rezillos" on Sire recs. (QSR 6057). Featuring the dual vocals of Faye Fife and Eugene Reynolds, this LP is chock full of peppy punkers like "Flying Saucer Attack," "Top Of The Pops" and "My Baby Does Good Sculptures." As well, there's great punked-out covers of Dave Clark Five's



The Rezillos →

"Glad All Over" and Fleetwood Mac's "Someone's Gonna Get Their Head Kicked In Tonight." There were some cool 7"ers as well (the 7" version of "Top Of The Pops" is different, and backed with a nutty instro called "20,000 Rezillos Under The Sea") and a neat live LP called "Mission Accomplished...But The Beat Goes On" from 1979 was also released (SRK 6069), which repeated a few tunes from the first LP, plus insane covers of The Kinks, Cannibal & The Headhunters, Sweet and the theme from the British kids show "Thunderbirds." Soon afterwards, the band fell apart with Faye & Eugene putting together a new combo, now dubbed The Revillos who went for more a pop/new wave sound and released some less interesting 7"ers and an LP. The first Rezillos LP, and selected tracks from the live LP were recently compiled onto one CD reissue, so look for that!



One recent cool 7" find was by The Subway Sect. "Nobody's Scared" b/w "Dontsplitit" on Blank recs. (BSR 01) is awesome! Side A is a great '78 anthem with the line "everybody's a prostitute," clanging guitar and angst-filled vocals. The flip is equally rockin', with more scratchy guitar, a great harmonica solo and a sort of "art-punk" sound. The pic sleeve of the band picnicking in front of an oncoming subway train is cool, too. I know little about this group, but apparently their leader Vic Goddard eventually turned the band into a sad parody of itself, drifting into a artsy jazz/new wave sound a la Style Council.

The Dadistics were a new wavey punk bands from L.A.. I had previously heard, and enjoyed, their song "Paranoia Perception" on a Bomp! recs. sampler I picked up years and years ago. When I saw a copy of the actual single (on Bomp! subsidiary Quark recs., Void 2), with picture sleeve, I grabbed it. Unfortunately, as much as "Paranoia Perception" is a great powerpop song with strong female vocals and neat keyboards, the

flip called "Cry For Yourself" is a throwaway MOR song. Can't win 'em all, I guess!

My last 7" to be featured is by the U.K. band The Boys, who I also have a neat LP by called "Alternative Chartbusters" on Nems recs. The Boys were a somewhat better known Anglo powerpop outfit, some of whose members had also been in The Hollywood Brats, a NY Doll-ish band that had an excellent posthumous LP released in 1979, but recorded in '74. The Boys specialized in catchy punk with mod-inspired vocals. The "Terminal



Love"/"Love Me" single, on Safari recs. 1979 (Safe 23), has some gutsy guitar, nice harmonies and nods at the sixties as they borrow a bit from Bob Dylan on "Terminal Love" and The Rolling Stones on "Love Me."

One final "cool find:" and cheap, too! Got this LP by a band called The Point for 80 cents at the Sally Ann! It's called "Magic Circle" and it was released on Wharf Rat records back in '82 or '83. For those that like their punk a little more, erm..psychedelic? Not really punk persay, more like powerpop but with definite psych overtones. There's lotsa feedback and backwards shit going on, early Who style powerchording and a wigged-out atmosphere throughout the LP. They do The Sonics' "Strychnine" at twice the "normal" speed, a couple of songs are rockabilly and the LP closer "Streets Of Warsaw" is like Syd Barret-era Pink Floyd!

So, that's it for this issue's "Ear Piercing Punk." See ya next tyme, if there is one!

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The Gears



The Gears were/are a great punk band from L.A. Their self-released single from 1979 and subsequent debut (and only) LP from 1980 are both hard to find, so Ilko records recently re-issued the 7" and LP on one great CD. Filled with lost classics like "Baby Runaround," "Let's Go To The Beach," "Don't Be Afraid To Pogo" and "Trudie Trudie," the CD rocks as hard now as it did over ten years ago. A spur of the moment reunion that took place a while ago prompted the band to come out of retirement and start to play shows again. In June of '93 I, Alan Wright, had the chance to interview a couple of the members of the band, presented here for your reading pleasure.

CT: Alright, I guess we should let you guys introduce yourselves.

Axel: Axel G. Reese. The singer.

Spike: Kid Spike, guitar player.

CT: When did you first form?

A: The Gears actually started in 1978, in Highland Park where we all lived and went to school together. The drummer, Dave and I met in 5th grade when I moved to L.A. and we lived in the same neighborhood and went to the same school, up until high school. Then we met again after high school. We graduated in '73, and I guess got back together when the punk thing started. We met at The Masque, I hadn't seen him for a long time, so we got a band together. We had a couple of other guys on that first single, a different guitar player and bass player. Although Brian Red, our regular bass player is on the cover, he didn't actually play on it, Gabe Shock did. At the time, Spike was in The Controllers and we used to go watch them play. This was like the heyday of punk: Darby and Trudi, The Screamers, The Weirdos and all that stuff. So, Spike was in that band and they kinda broke up, well I don't really know what happened.

CT: Well, Spike, what did happen?

S: You know, we went out on the road for about three weeks, living on amphetamines 'cause we didn't have money for food, then we came back to L.A. for three days, and left again for Austin and by the time we got back, we all hated each other. Five guys in a Galaxy 500 all the way to Austin and back!

A: The way I met these guys, I met them through Red, Mad Dog, the drummer for Controllers was squatting on Sunset Strip, next to the Bullwinkle statue, and I stayed there a lot and that's how I met Spike. I think this was late '79. We'd just lost our original guitar player, Crazy Reuben, so we talked Spike into coming with us.

S: The Controllers had played with you guys at The Hong Kong Cafe, and I liked Dave's band before you guys, The L.A. Shakers, 'cause we'd played with them.

A: You have to consider the time, too, and what was happening. The scene back then, it was a wonderful time. We just had that attitude of doing whatever we wanted to do.

CT: So, Spike joined the band and you made that album. Did you guys put this out yourselves?

A: More or less. We had a good friend, Jeff Hedge, who was our manager at the time who had a label called Playgems, but we were the only band on it.

S: It was kind of half and half. We paid for the recording and he paid for the pressing and the artwork.

CT: How many of these did you make?

S: Four thousand.

A: We silkscreened four hundred of the covers, sort of a collectors thing.

CT: I collect '70s punk stuff, especially singles, but I'd never come across yours.

A: Well, you know, that's another good story. When we kicked Reuben out, he and his family had kinda given us the money to put out the single, and we printed a thousand of those. This was at a time when everyone was doing their own singles and a lot of great singles came out. We did ours, and it wasn't really that much money, but when we kicked him out, we only had our hands physically on 200 of them, so he confiscated the other 800 and according to him at the time, he destroyed them all. When the CD came out, Chris from Ilko said that one of the stores told him that when they were playing the CD in the store, this guy came up and was going like, "I'm on this thing and they didn't even credit me." Well, the CD's got that first single on it, and Reuben, or Crazy Reuben as we called him for good reason, is saying all this stuff but doesn't look at the CD which does have his name on it if you open it up. Anyway, he shows up at the store the next week and he has all these Gears singles and sells 'em to the store for like ten bucks each!

S: Apparently, Reuben's like real mysterious. He's gone to four different stores and sold them, but won't give out his phone number or anything! So, Reuben's got lots of 'em and is making lots of money!

CT: So, what was the stuff that you listened to that gave you the "Gears sound?"

S: Well, we were all listening to that '75-'79 punk stuff. A lot of influence, especially before I joined was The Ramones and surf stuff. When I joined the band, even though I wasn't a full-on Rockabilly cat, I brought a little of that in, that was what became the "punk-surfabilly" sound.

A: You fit right in that respect, because we already had some blues and country oriented songs, like "Darling Baby." Of our group, basically, Dave was the early R'n'R fanatic and our time of growing up was that music. What Spike brought in, as far as the guitar goes, was a lot more "finesse."

S: I was playing a lot of three-chord things.

A: But everybody influenced each other.

S: When The Controllers broke up. The Gears were a natural for me because what I loved about The Gears was that three chord simple punk, songs like the stupid "Trudie Trudie" and all that.

A: "Trudie Trudie" was not stupid, it's an innocent song!

S: You know what I mean, that cool three chord punk rock!

CT: Simplicity at its finest!

A: Yeah, we weren't really into orchestra classics.

S: The cool thing was all the other elements.

A: The other elements included having fun and getting laid a lot.

S: That was a catalyst for doing it.

A: He fit right into the band for that reason alone. The time was real fun, I can't express enough just how much fun that era was. We saw every possible band imaginable.

CT: You guys played with a lot of other bands who, in some ways, went on to a lot more than you in terms of popularity.

A: The biggest bands we played with were probably X, The Weirdos and The Blasters, all of whom went on to major labels. Los Lobos real early on, too. They came into town playing their traditional Spanish stuff, and their rock stuff. The punk scene was real open to that sort of thing then.

S: The Blasters weren't really punk, either, but they had a cool "roots" sound.

A: I was in band called The DI's, not to be confused with DI, after The Gears and we did a song that was a tribute to The Blasters and there's lyrics in it

about Exene Cervenka telling us about The Blasters. Later, we put out an LP that Billy Zoom produced.

CT: I wanted to ask you about "The Decline & Fall Of Western Civilization" movie. You guys were filmed for it, but didn't end up being in it?

A: I think it had to do with, uh, there was a lot of heckling going on. We were having a bad hair day or something.

S: I think there could be a lot of different interpretations, but there was a certain element in those days, the people that came to the clubs be they hardcore punks or whatever dug us 'cause we had a hard sound and it was honest. But, there was also an artistic fringe that was sort of elitist and they didn't like us. We weren't "hardcore" enough.

A: Our music was fun, up kinda stuff.

S: Reminiscing about those early years, there was an art faction that sort of controlled that early media. Some of them were cool, I don't want to slag them all, but we were "too fun." We were a punk band, we had the tempo, the look and the attitude, but underneath it all, we were basically a fun band and our songs weren't about doom and gloom, so that "artistic thing" wasn't us.

A: We were just nice guys. We never wanted to hurt anybody.

CT: So, when did you actually cease to exist?

A: Well, Dave and I went on to this other band and without wanting to open up a whole can of worms here, as many bands or groups of friends do, after a certain period of time together, The Gears split up. We kinda considered ourselves a "dark horse" band. Without wanting to toot our own horn, we were as good as anyone else. The thing was, we had bad luck. A lot of things happened that shouldn't have, and a lot of things that should've happened, never happened. As far as the actual break up goes, it happened on stage, at The Starwood, in a very dramatic Pete Townsend sort of way.

S: Just so you know the sequence of events, it was a mental nutcase episode of mine, girl-related bullshit, where I smashed my guitar on stage.

A: It's funny, 'cause Reuben ended up being out of the band for a girl-related thing, also.

S: Basically, I smashed my guitar in a fit of rage. I didn't swing it by the neck, I just sort of body-slammed it. I didn't know that was going to be our last gig. I guess things were faltering.

A: What do you mean, you were fucking mental!

S: Well, yeah.

A: I guess this would've been like '81. The funny thing was, we were playing with The Last that night, and they played those real expensive 12-string hollow body Rickenbacker guitars, and Spike, after smashing his guitar, picked up one of theirs and almost smashed it too! I just barely stopped him!

S: Every once in a while, someone would find out I was in The Gears and say "Oh, I saw your best show ever!" and I'll be like "Oh, which one was that" and they'll say "The one where you smashed your guitar!" It's the last night I wanna remember! We played like four songs, I smashed my guitar, almost smashed another one, then split and people remember that as our best show!

A: We played another show once were we only played two and a half songs, right at the beginning of the Huntington Beach skinhead scene, I think that was with Black Flag.

S: That was when someone threw a dead bird at you!

A: A couple of heckles, and all of the sudden something hits me, I look down and see a dead sparrow at my feet!

CT: Oh, nice!

A: But we got paid like a thousand bucks to play for ten minutes! See, we were trying to compete with the popular theme at the time, which was like destruction, kill, hate, etc. and we were like "let's meet girls, get drunk and rock out." You can give as much as you want, but that gets boring to a bunch of people that want to be told what to do.

S: OK, next question!

A: I'm just reminiscing too much. See, I've got a bad brain, so when I can remember, it's so powerful.

CT: No, you've got a "teenage brain!"

A: Yeah, "you can't make me get old!"

CT: So, Axel played with the DI's, but what did Spike do?

S: Well, to answer it very shortly, when I left The Gears, I was very disillusioned with music. The thing you gotta understand about those days was that nobody did this shit, I mean it was no career decision, that was one of the more tenuous things 'bout the way bands happened. You didn't go out interviewing musicians, you just formed a band with your buddies. I just happened to play guitar, heard The Ramones, played in The Controllers and then The Gears, but got real disillusioned with "the business" side of it. I never respected the artistic or creative side of what we did, and I just didn't want to be associated with it anymore.

A: When we started back at The Masque and all that, it was to say "fuck the business, let's have fun" then later it started getting all homogenized and fucked up 'cause of the business thing coming into it.

S: I didn't play guitar for like eight years, and then two years ago, started doing this Skull Control thing. Axel's band was doing every Tuesday night at The Shamrock in Hollywood, and me and Billy Bones, who used to be in The Skulls, would go and hang out. We had talked about getting a band together, and Axel and Dave suggested we come down one night, so we threw this thing together we called Skull Control, practiced twice, and went down and played this show. For some reason, all these people came out, and that became what Skull Control is now.

CT: So, you started this Skull Control thing. How did that lead to the Gears getting back together?

S: Well, it happened the same night. I ended up on stage with Axel and Dave, and Johnny Ray on bass, and we did like a short Gears set that went over real well, so much that it became fun to do again. We've been doing it, we don't beat it to death, we go out and do it when we want to.

A: Chris offering us the chance to re-release the LP on CD was a catalyst there, also.

S: Chris is a great friend, he'd put out some Controllers records way back when, and I totally trusted him to do it, so I brought it to Axel and Axel gave him the master tapes and Chris put it out.

A: It was pretty amazing that night with The DI's and Skull Control, 'cause there are like five guys in The DI's, and so our guitar player and harmonica player jumped off stage, Spike jumped on and instantly it was a whole different trip!

S: Literally, at that point, I hadn't played guitar in so long, and Skull Control only played seven or eight songs, so I was real rusty, but the combination of The Gears has a certain chemistry or magic. It was real exciting to do it again.

CT: Now that you're playing again, what's next for The Gears?

A: Well, we've talked about doing a new 7" single.

S: Definitely I think we'll do that, and I've been bugging Axel and Dave to do another album. It's sort of a tough spot for me because of my commitment to this other band, but as I've said to these guys, when I came into The Gears, I brought something to it, but the bulk of what The Gears is was already there, and Axel and Dave did it. So, I keep bugging them to do what they did before, and make another cool Gears record!

A: See, back in "the old days," we were a lot closer together. We lived together and played together. Now things have changed, we all have day jobs, it's not quite the same! I know we could still pull this off. The bottom line is, we are playing again, and will continue to do so until we're physically unable to do so!

The Gears c/o Axel Reese, 2415 Mc Cready Ave., L.A., CA 90029



THE SUPERKOOLS



The Superkools are from L.A., California. The first I heard of them was through an excellent single put out by Dionysus records. On it they showed a penchant for hard/fast punk sounds as they ripped through four tunes including the great "Tell Me You're Sane." On their second 7", the band opted for more of the Garage sound, with snotty vocals and fuzzed-out geetar. Still, it wasn't no retro trip, just good rawk, as following 7"s on Dionysus (again!), Word of Mouth and Screaming Apple all proved equally well. It only seemed fitting then, that they finally do a full-length, and their debut CD was certainly no letdown, mixing up the '60s and '70s punk and sounding raw and energetic. I was pumped to see 'em play in Seattle back in October of '93 but a funny thing happened to 'em while on tour - they broke up! It seems that their singer and lead guitarist jumped ship in Boston, and so their bassist and drummer ended up going back home to L.A. by themselves. Luckily, I had managed to do a quick interview with Janet Housden just before they split, and here's what she had to say:

Cryptic Tymes: Let's start off with the present line-up of The Superkools. What is it? What other bands were you in before The Superkools?

Janet Housden: Our current line-up is Jeff Kabot on vocals and guitar, Jeff Martin on lead guitar, John Rippey on drums and myself on bass. Jeff and Jeff used to be in a band called The Venusians back in Boston, I used to play drums in The Lovedolls and Redd Kross, plus some even more embarrassing bands. John claims to have been in a band called The Endangered Feces, but we think he might be making it up.

CT: When did you start the band and how did this come about?

JH: We started putting the band together in December of '90. Basically, Randy Metz, our first rhythm guitar player and I were scamming Judy Toy, who used to be in The Creamers, for guitar lessons, then things just started getting out of hand. We got John to play drums, and since none of us could sing or write songs, we just looked in the paper and found Jeff K. Randy quit after the first Dionysus single, so Jeff K. started playing rhythm guitar. Then Judy

quit after the Big Dog single, so we got Jeff Martin from Jeff K's old band. This line-up seems pretty solid - we've actually recorded three singles and a CD without anyone quitting!

CT: How'd you pick the name? What do you think about all the other "super" bands recently, ie: Superchunk, Supersuckers, Supercharger, Supersnazz...?

JH: "Superkool" is actually '70s slang for a Kool cigarette that's been dipped in PCP. Since there seems to be something intrinsically humorous about Angel Dust, we decided it might make a good name, especially since that's the sort of reaction we'd like to create with our music. After all, what other drug can induce people to run around naked, attack cops, bite off their own noses, etc.? Of course, we eventually discovered, to our horror, that about a million other bands were naming themselves "super-whatever" at the same time. We weren't too bummed, though, because we figure we got the best name.

CT: Your sound has been described as being "retro," but you seem to meld influences from 50s doo-wop to 60s punk to 70s punk all together. What kind of rock 'n' roll gets you off?

JH: Pretty much the stuff you mentioned, plus stuff like surf music, '60s pop, pre-heavy metal hard rock like The Stooges, MC5 and The Ramones, of course, The Beatles...um, you know...good music! One thing we're all into is good songs, which means we hate just about everything that's out nowadays. I mean, what's with people anyway? Oh, nevermind!

CT: When are you gonna put an entire LP/CD or whatever out?

JH: We're in the process of putting one out right now. It should be in the stores by the time this comes out. Buy it, please! Oh, yeah, it's on Big Dog records in conjunction with our own label Kicksville. We recorded it on a 4-track in Jeff's apartment for 250 dollars, but it sounds like we spent at least 300!

CT: What other bands do you like to play with in L.A.?

JH: To tell you the truth, there really aren't a lot of good bands in L.A. right now, especially since The Muffs got signed. Mostly there's bad heavy metal, bad industrial - is there any other kind? - and tons of

fake "alternative" bands, which are mostly ex-Glam geeks who've stopped using hairspray and have grown pointy little beards. It's Hell! Some bands we do like are The Finks, The Red Aunts, Permanent Green Light, The Tommyknockers, The Shivers, The Comatones, The Groovie Ghoulies, even though they're from Sacramento, The Creamers and a few more I've forgotten, but who probably will have broken up before anyone reads this anyway. Some of the best shows we've had recently have been with out of town bands, which don't count since you asked about L.A. bands.

CT: How'd you get Alan Forbes to do your singles' cover art? Is he a fan of your music?

JH: We met Alan through our dear departed guitar player Randy. God only knows how Randy convinced him to do the first single cover, but since then we've gotten him to do art through sheer obnoxiousness, I mean persistence. I can only assume he likes our music 'cause he sure doesn't do it for the money! Maybe he does it because we let him draw anything he wants, even if it'll scare people. Check out the CD cover! Or maybe he just feels sorry for us 'cause he knows no one would buy our records if they didn't look cool.

CT: Who writes The Superkools songs? Do you do any covers live?

JH: Jeff K. does most of the writing. Jeff M. does some, too, and the rest of us put in a little piece here and there. We don't do a lot of covers, partly because most '60s oriented bands do too many covers, and partly because we slaughter them. Some of the songs we have covered are "I" by The Knightriders, "I Live For The Sun" by The Sunrays, the "Mary Tyler Moore Show Theme" and a really strange version of "The Dark Side Of Town" by Johnny Rivers. Basically, we don't need to do covers because all our songs sound like covers anyway.

CT: What's next for The Superkools - total obscurity or world domination?

JH: Probably total obscurity, but everyone better be nice to us just in case. In the immediate future, we're putting out this CD and touring and in general we're going to avoid getting real jobs for as long as we can.

CT: Give a few reasons why people should go and see you live, or buy your records?

JH: We're not "alternative" and none of us wear baggy shorts, baseball caps, or have those stupid little pointy beards. We get really drunk and make fools of ourselves, and sometimes we break stuff. We only steal from the best. Our drummer plays topless. We're not politically correct, and none of us belongs to a 12-step program, so you won't get preached at! We need the money.

The Superkools: 528 29th St. Hermosa Beach CA 90254 USA



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The ROADRUNNERS

by Filth Simpson

The Roadrunners are one of France's most respected rock 'n' roll bands. Frandol (lead vocals & guitar), Thomas (keyboards), Thierry (bass), Nito (guitar) and Florent (drums) have been together for about ten years. So far they've recorded five albums: "Beep Beep," "A Frog In My Throat," "Bizarre Rendez Vous," the live "Beep Show" and the just-released "Instant Trouble." Their name is a tribute to Bo Diddley, as well as Chuck Jones comics. Their songs are as supersonic as the eponymous bird, containing more hooks than a fisherman's tacklebox, without mentioning some great guitars twangin' throughout. They truly are a power-pop lover's dream come true! They have opened for such bands as Eddie & The Hot Rods, The Prisoners and The Barracudas; toured all over France & Europe, and in Canada and the U.S.A., opening for The Fleshtones. I happened to run into them during their latest French promo tour, and it was high time to have a talk with them.

Where do you draw your inspiration from?

We've probably drawn our inspiration from these guys: Howlin' Wolf, Jimmy Reed, Chuck Berry, Larry Williams, Everly Brothers, Lee Dorsey, Stax Records, Beatles, Stones, Who, Kinks, Remains, Creation, Stooges, MC5, Flamin' Groovies, Steppenwolf, Soft Boys, Only Ones, The Jam, Saints, Husker Du, Fleshtones, REM, Damned, Plimsouls, Ennio Morricone, Haedel, Bach and many, many others...in general, anything that's raw and melodic. For instance, we've not been inspired by Toto nor Supertramp!

A magician gives you the opportunity to play a festival with six groups. Which ones would you choose?

Nancy Sinatra (20 years younger), Tina Turner (20 years younger), Vanessa Paradis (10 years older, please Mr. Magician!), The Bangles, Wendy O. Williams, and L7 (common dressing rooms of course!).

What do you like to do when not playing?

Frandol: I'm a Monty Python addict. I like Edgar Allen Poe, Blaise Cendrars, comics, John Houston, Stanley Kubrick, western movies and good wine.

Thomas: I enjoy drawing stupid comics, reading American thrillers, Charles Bukowski, John Fante and reading Roman Polanski's movies.

Thierry: I like cooking. I'm fond of thrillers and adventure literature from the 19th century. I think bass is a silly instrument.

Nito: I like to carouse all the time. I make statuettes and sketches.

Florent: I practice kickboxing, I enjoy Martin Scorsese's movies, Blueberry comics and good pot!

What is your favorite invention?

ACME products!

Your fave drink?

Frandol: Pomerol and Herradura.

Thomas: Burgandy.

Thierry: Bitter stuff.

Florent: Coca Cola. What a shame, isn't it?

Your fave color?

Hairy pink!

Your fave moment of the day?

Definitely at night.

What is the craziest event that took place in your life?

We played a huge festival in Austin, Texas (about 500 gigs in four days) where we met Roky Erickson. This guy is really nuts. And people from The Plimsouls, who enjoyed our show very much. Opening for John Lee Hooker in Paris was also a great moment. So was a jam with Johnny Thunders in 1984.

The Funniest anecdote in the life of the band?

Funny things happen every day, but the day our manager dove into a river where we threw away the contracts of our tour remains a killing memory!

How is life in your city?

We're settled here in Le Havre, a norman industrial seaport, comparable to Liverpool. Jeff Eyrich thinks it looks like Detroit or Seattle. During the last war, Le Havre was leveled by bombs and austere rebuilt. Consequently, this town looks a little dull and sad, but there is an interesting atmosphere here as in every harbor. Moreover, Le Havre has always been a breeding ground for rock bands singing in English, probably because of its proximity with England. Little Bob, Fixed Up, City Kids, Marc Minelli, Croaks, Scamps and Backsliders are all from here.

Would you like to live elsewhere?

Yeah! In Toonsville!

Why?

Because everything is possible there.

Anything you'd like to add?

To beep, or not to beep, that's the question!!



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The Swinging

Neckbreakers

It was late 1991 when *The Swinging Neckbreakers* first got started. Originally a four-piece with Tom Jorgensen on bass and lead vocals, brother John on guitar and various drummers. Then they met guitarist Don "Shaggy" Snook, and John decided he'd play drums instead. By the year's end, they already lost an organist who moved to Florida so they decided to stay as a three-piece. A demotape of them made it's way to Todd Abramson of Telstar recs. who got them some shows in '92, most notably an opening slot for The Lyres and the reformed Rising Storm (a "legendary" psych-punk band from the '60s). It was that night in early '92 that The Swinging Neckbreakers first debuted their brand of Northwest style garage rock. Some few months and more live shows later later, the band recorded a three-song 7" for Telstar. While it didn't quite capture the live energy of the band, the title track "Diggin' My Grave" is a cool, and topical tune about living in the so-called "AIDS generation." The B-side's other original "Saturday's Best" is pretty rockin' and they really trash "Don't You Just Know It," but in a fun, loving kinda way.

Over the next year, the band continued to hone and develop it's live sound. While I haven't actually seen the band live, a videotaped set of them playing in Philadelphia I received (thanks Mike Smith of The Creatures!) shows the band cooks live with it's non-stop garage-punk sound. More recording sessions were held, and in July of '93, Telstar released the brilliant "Little Pink Medicine"/"Bama Lama Lama Loo" single. A totally cookin' 45, "Little Pink Medicine" is rockin' and catchy, melding '60s & '70s punk superbly! The flipside's a Little Richard tune done in the style of Northwest legends The Wailers and The Sonics, and boy, does it shred, thanks in part to guest musician Tom Amel's wylde piano playing! In late '93, the Neckbreakers released the amazing "Live For Buzz" LP/CD, once again on Telstar. Man, this baby cooks! From the ultra-cool cover design (love those

pants, Shaggy) to the 14 non-stop garage killers on the disc. With an incredible amount of tight, but intense energy, the band whips out originals like "I Live For Buzz," (guess what that's about), and the poppy "She's Ready To Go Now." Tom Amel joins them again on organ this time for that song, as well as on the Prisoners-ish "You," and their crazed medley of "The Girl Can't Dance/Look Away." He also adds some more crankin' piano to their incendiary cover of The Sonics' "Boss Hoss." The mysterious T. Lance, their sometimes guest vocalist also appears on the aforementioned medley, as well as "Don't You Just Know It" on the first 7" single. who appeared They do some other great covers of this release, too: "It's The Same All Over The World" (Squires) "Took My Baby Home" (Kinks), "Thinkin' Man's Girl" (Lord Luther), "Shake It Some More" (Tony Sheridan) and "Little Bitty Corrine" (Freddie Cannon - from the '60s flic "Village Of The Giants"). The CD/LP was recorded at the infamous Coyote Studios in Brooklyn, New York, where many other great bands such as The Raunch Hands, Devil Dogs and The A-Bones have all recorded.

Recently released as part of Estrus "Crust Club" series is the killer 7" single "Workin' & Jerkin'" b/w "Good Good Loving." The A-side features some more of Tom Amel's righteous organ sound, and the flip is a cover of the old R'n'B tune done up in typical Neckbreakers style: loud, raw and wylde! More Neckbreakers stuff is bound to be comin' your way soon, so do yourself a favor and check these guys out!

Dr. Weasel, creator of "A Touch Of Tease" presents

GIRLIE LOOPS, STRIPPING & GO-GO DANCING COLLECTIONS ON VIDEO

Recently, we've been enjoying the reemergence on video of vintage stripping and burlesque on video. Here's a few of those that have been viewed recently:

"America's Pin-Up Legend: Betty Page" and "Strip-O-Rama, Vol.2" (*Video Dimensions*, 530 W. 23rd St, N.Y.C., N.Y., 10111, USA) Lisa and I sent away for these videos because they were so cheap, but it turned out that they were recorded on longplay instead of standard speed. Oh, well, there isn't really a noticeable difference in picture quality, but the packaging sure is budget! Regardless, the Betty Page one is pretty cool, with a brief narrated bio of her, mostly stuff any self-respecting Pageophile would know, but then it's on to some great footage of her dancing, stripping and even being spanked! Yeow! See Betty in sexy lingerie! See her do the famous "clown dance"! Watch her get spanked! Oh, did I mention that already? Add to that a pretty hep, albeit dubbed in, soundtrack of jazzbo and rockabilly obscurities, and you've got a pretty tasty little flic. Only fifty minutes long, but cool nevertheless. Strip-O-Rama, Vol.2 is also a treat, featuring strippers like Candy Barr, Ilona, Betty Page and a Marilyn Monroe lookalike. Again, the music is re-dubbed in and a little out of synch in spots, but the inclusion of some pretty cool instro numbers like the kind on those "Las Vegas Grind" comps. makes this really fun to watch!

Also recently viewed have been Teaserama and Varietease, re-released on video by Seattle's own *Something Weird*. Both flics feature the fantastic Ms. Page, in full color glory! Varietease also stars the wonderful Lili St. Cyr dancing and wiggling like you wouldn't believe! You may notice the accompanying photo pin-up, which Lisa and I obtained when we visited the Lili St. Cyr shop in L.A.! In fact, the proprietors of the shop told

us that unfortunately, Ms. Cyr is not doing that well health-wise.

Teaserama also features Ms. Page, and the infamous Tempest Storm (whose autobiography I just finished reading!). Like Varietease, Teaserama follows a similar "show biz theatre" kinda thing, with silly comedians and "circus acts" between the stripping. Watching a very poor imitation of Henny Youngman (sans any laughter whatsoever!) is not exactly thrilling to me. Lisa and I found that this is almost best played in the background while you play your own tunes on the stereo.

Also from *Something Weird* are Betty Page Strip Loops and Sixties Go-Go Chicks. Betty Page Strip Loops features two full hours of Betty dancing and stripping. It also features some of the same clips as in the *Video Dimensions* releases. I found the music they dubbed in as background music on SW's this one to be less, uh, inspiring than VD's since SW's choices tended to be more "serious" jazz stylings. Sixties Go-Go Chicks is an inspiring flic. Lots of shakin', shimmyin' and gyratin' go-go girls for fun feline viewing. Crazy "period" music as well. Look for 'em at local video shops that stock SW videos, or write to: P.O. Box 33664, Seattle WA 98133, USA.



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thee GLOOMIES AND the TRAPMEN



The Gloomies are a new, young French combo hailing from Rennes. They bill themselves as "a raw, teenage '60s punk band." Even though they're from the '90s, The Gloomies re-create the '60s garage sound so well, you'll wish it was 1965 (again.) I first learned of them when they sent me a demo tape of the band. I was immediately impressed with the youthful skill and exuberance displayed, as they blasted out faithful renditions of '60s standbys like "Hang Up," "Born Loser," "I'll Come Again" and "By My Side." I also enjoyed their originals, like the creepy "Haunted House." I soon learned that the rest of the band consisted of Benjamin (age 15) on lead vocals and guitar; Tristan (age 15) on bass; Stephane (age 14) on guitar; and Alex, age 14, on drums. After a few months of practicing, they were joined by Antoine, age 19, on Farfisa organ. Soon, they unveiled their exciting live act to an enthusiastic crowd of beer-drinking fans. At the end of '91, Stephane left the group and was replaced by Herve, age 23.

With a sound that is equal parts fuzz-filled guitar mania and snotty punk vocalizing, these youngsters create a sound that is self-described as "Primitive garage-punk cave-teen freakout!" Playing support act to bands such as The Greenfish, Embryonics and The A-Bones has helped them gain notoriety in garage band circles and they're sure to unleashing a slew of "music" on vinyl or CD for unsuspecting garage fanatics any day now.

In fact, their latest studio sessions have been done under the auspices of Mr. Bruce Brand (of Thee Headcoats) at the infamous Toe Rag Studios in England. Hell, they even do a revamped version of "Night Of The Sadist" by legendary '60s punkers Larry & The Bluenotes entitled "Night Of The Gloomies." Six of the tunes from these sessions make up their debut EP for the Guess Who? label out of Paris. The band has now trimmed down to a four-piece, although the mysterious Remi appears on two songs. Primitively, they bash out covers of The Wailers, The Legends, Alarm Clocks as well as their own "Disco Thrash" and "Love Song." Watch for it, and watch for Rennes' hippest new garageband The Gloomies.

Hip, except for maybe... The Trapmen! Yes, The Trapmen hail from Rennes also. They too sent me a neat demo tape where they pound out some more of those ol' '60s chestnuts like "Strychnine," "My Brother The Man," "Plastic People" and "Miserable Votre." I also dug their cool originals like the semi-

psychedelic "Magic Light" and the snotty "Find My Way."

The Trapmen, in case you're wondering (and I know you are) consist of Denis "The Werewolf" on guitar and vocals, Gwen "Flyin' Pea" on organ, Oliver "Ricardo" on bass (he also plays in Greenfish - see last ish!) and Gilles "The Tongue" on drums, as well as Vera "Trapgirl" on vocals and Remi "Pedro Ramirez" on saxophone. The standard R'n'B/Garage line-up of guitar/bass/organ/drums is enhanced by "girlie" backing vocals and crazy sax playing. Too wyld! Yes, The Trapmen have that Go-Man-Go Garage Sound that gets your feet a-tappin' like there's no tomorrow!

The Gloomies: c/o Antoine Jamet, 4 bis Bd Paul Painleve, 35700 Rennes, France

The Trapmen: c/o Denis Bigot, 9 Avenue Aristebriand, 35000 Rennes, France.



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Write for info.



I first heard about the Norwegian Perfect Pop Records label when I got the "Penguins & Bondage" compilation LP on That's Entertainment records. Three of my favorite bands on that LP, Monsters Of Doom, The Time Lodgers and Astroburger all had the Perfect Pop label as their contact, so I wrote to the label to get some more information. Some six months or so later, I finally got a reply, as well as a bunch of records and CD's from Bartleby, the label's head honcho. I was so impressed by everything on the label, that I decided to write this here article on the bands on the label and the records and/or CD's they've released.

According to Bartleby, "The label happened as a result of a lot of lucky coincidences. The Time Lodgers had finished mixing their first single, the already disbanded Monsters Of Doom had put their "Lost In Venus" tape in a safe place for future release, Astroburger was on their way into the studio, The Blind Bats had just gotten a stable line-up reinforced by ex-Tables members, and The Release Party was newly formed. We used to hang around in a pub called "Last Train" in downtown Oslo, where Tom of The Time Lodgers worked as a bartender. We concocted our plans there after closing time, when the beer flowed freely. Perfect Pop was originally Tom and John Wahls' idea, but they didn't know what they let themselves in for, so very soon, after the three initial releases, the label-work was taken over by me, Sandy Shore and Reg Trademark. All this happened in 1991."

The master plan behind Perfect Pop has always been to release only high-quality pop music, without regards to fashion, trends or purist ethics. Bartleby is eager to break down the barriers between the so-called Indie-Pop scene and the so-called Garage/Psych/6Ts Scene. "I must add that our music and our label profile is very untypical Norwegian," reiterates Bartleby "Most Norwegian bands are only licking the boots of their American or British idols, and I often feel ashamed of being a Norwegian when I go out to see local bands here in Oslo. We don't want to be part of their second-hand rockism attitudes. Poseurs! Of course, this attitude of ours has its drawbacks, mainly that we are being neglected by the one-track minded public in our own country. They don't buy our records. They don't believe in us and they don't understand our music or what idealism is. Most people are quite ignorant of our activities. To hit back, we have slowly and painstakingly established a network of contracts outside of Norway, with the result that we are selling more records in foreign countries than here. We are also expanding our activities to include a mailorder service for the Norwegian market, taking in only records we like. The market in Norway is very small, and we have to take that into consideration. The only thing to restrict us lack of money, but we are doing this for the love of music, and not commercial reasons."

So, that's the story behind Perfect Pop, in Bartleby's own words. Now that you know a bit about the label itself, allow me to tell you about some of the bands on the label and what they sound like:

First off is The Time Lodgers, a five-piece pop combo from Oslo. They have roots going back as far as 1985 in a punk band called Swinging Shit. Geir Holtbakk (gtr.), Tom Trobraten (gtr.), Gjermun Woxmyhr (bass) and John Wahl (drums) met Odd T. Benkestok (vocals) in 1987 and co-incidentally had just sacked Swinging Shit's singer. A name change was in order, and they chose Forest Mechanics and started to rehearse covers of The Clash and Buzzcocks, as well as some of Odd's originals. By the time they played their first concert in June 1988, they had become The Coppertones. They were also known briefly as The Eraserheads and The Tommyknockers before finally settling on The Time Lodgers in early 1990.

Theirs was the first record to appear on PP in 1991, a three-track EP wrapped in a suitably 6Ts style cover. "Envy" is just such a great tune, what with the line "It should have been me, and nobody fucking else." "Heiress At The Top Of The Stairs" is a cynical song about a rich girl who has it all, yet really has nothing. Finally, "Suburban Spiritual" is a more



The Time Lodgers

upbeat number, but with fairly abstract lyrics. In November 1991, they also released the "Okay!/Good Evening" 7" on PP, as the song "Okay!" appears on the above mentioned "Penguins & Bondage" LP. In December 1992, the full-length "Slanted" CD was released. There's less of a frantic pop edge on this, and more of a leaning towards '60s British-style "pop-sike." Step inside your mynd for wigged out tunes like "Slanted? Oh, Yeah!," "Mary Of The Convent" and the great cover of Kaleidoscope's "Dear Nellie Goodrich." They even do a loving homage to Trudi of The Poohsticks on "Trudi Tangerine." They went as far as to record a couple of tracks with a full string quartet for that "authentic sound," and pull it off amazingly well. Currently, they have another LP awaiting release very shortly.

The third release on Perfect Pop was by The Release Party. Originally, The Release Party included Bartleby on guitar and Robert Birdeye on drums (both of The Monsters Of Doom - but more about them later!), as well as Tona Gulpinar (vocals, gtr.), Line Berg (bass) and Pal Lind (gtr.). The band played their first show four days after forming, doing covers of The Pastels and The Chills! A couple of months later, they recorded two songs which became their first (and so far only) 7" single. Both tunes are real short and quite Pastels-ish. "Pink Bubblegum" is pretty catchy and has some nice harmonies, while "Don't Say It Again" is equally pleasant. They played a few more times, when suddenly Bartleby decided to leave (because of "nerves") and Birdeye left also to commit himself more fully to his other band, Sister Rain. The Release Party quickly recruited Geir Holtbakk of The Time Lodgers to play guitar, and the mysterious Johnny to play drums, which is where they stand today. They've also German compilation CD, as well as a cover of The Chills' "Wet Blanket" on the Norwegian "Nova '92" CD.

The Blind Bats formed as an all-girl group with four members in 1988. The first Bats line-up released a homemade record cover with an enclosed booklet called "Dead Bats Don't Sing" in 1988, containing "some rather bizarre song lyrics, cartoons and photos of the band members." They opened up for the T.V. Personalities in 1990, and members came and went leaving only Tuesday Knight (bass) and Vibeke (vocals, gtr.). In 1991, they recruited Sandy Shore on Farfisa organ and vocals, and Reg Trademark on guitar (both ex-Tables/Monsters Of Doom), and the cryptic Mrs. F*** and recorded the "Banshee Girl" 7" EP, which was Perfect Pop #6, in November of 1992. Four groovy tunes are featured, with melodic female vocals, swirly organ and a strong T.V. Personalities influence. Actually, they reminded me more of early '80s U.K. outfits like The Razorcuts and The Flatmates. All four songs are catchy, but the sad sounding "Last Orders" did it the most for me. At present, they've planned



The Tables

to release another 7" on the Little Teddy label.

Perfect Pop #5 was a 7" released by a Germany band called The Bartlebees. Prior to this, the band had a record out on their own Little Teddy label. The Bartlebees, despite the name, do not include PP mainman Bartleby, but do include Toby (vcl., gtr.), Less (bass) and Keith (drums). Information about the group is scarce, suffice to say that they are reportedly all very good looking and that Keith is a huge Donald Duck comic book collector. They are also big fans of the T.V. Personalities and Pastels. They know where Dan Treacy lives. They want to record an album at Abbey Road Studios in London, England. Anyways, their 3-song EP is quite good, containing the slightly reggae-ish "The Girl Who Wanted To Paint The Moon" backed with the very TVP's-ish "I Hope You Have A Nice Day" and the fuzzed-out "Scream Like A Poet," featuring Keith on lead vocals.

I mentioned that Bartleby was a part-time member of The Release Party. Prior to that, he was in The Tables, who formed in 1988. Previously, Bartleby, Reg Trademark and Robert Birdeye had been in a band called The Bottle Collectors, who played sporadic gigs upon their formation in 1985, until 1986 when they broke up and sort of turned into The Slide Projectors, and then back into The Bottle Collectors. Then came The Tables. They only lasted one year and included Bartleby on vocals, Robert Birdeye on bass, Reg Trademark on guitar, Sandy Shore on farfisa organ and Mono on the drums. During their brief existence they recorded a 7" EP, an LP, a flexi and two fan-club cassettes. All this furious activity led to Bartleby having a nervous breakdown, and the ultimate demise of the band. However, through all of this, the band managed to release the LP "Shady Whims & Obstacles" on their own Schtooopid records in 1990. Recently, though, PP re-issued the now out-of-print LP, plus the 7" and flexi on one long CD, also called "Shady Whims & Obstacles." This is one of those things that I've fallen in love with on first play, it's that good! The "radio intro" contains snippets of The Pretty Things, Gants, and The Game, which gives you an idea where they were coming from. The sound falls roughly near the T.V. Personalities at times, others they have that "shambling sound." Mostly it's just plain wonderful "pop-sike," with tunes like "Great Adventures In Wonderland," "In A Perfumed Garden" and the wacky "Electricity Bill." Cool covers of The Bevis Frond's "Alistair Jones" and Magazine's "Song From Under The Floorboards," both of which I think are better than the originals! Lots of flute, recorder, acoustic/electric guitars, swirly organ and trippy lyrics. For more info on the whole, convoluted Tables story, write to Dave Appleby co/ Gravlev, St. Olavs Pl. 1, L 441, 0165 Oslo 1, Norway. Dave was/is the editor of *The Tabletop Surfer*, a fanzine dedicated to The Tables, and also related projects. He has copies of the newsletter available, as well as the aforementioned fanclub tapes.

In 1991, Bartleby, Birdeye, Trademark and Shore formed The Monsters Of Doom, along with Mike Mushroom on bass, who also plays in Astroburger. The MOD held one memorable concert in Oslo, where they played covers by The Smoke, Status Quo, Soft Boys and The Idle Race to name a few, plus a few of the originals which would make up their side of the Monsters Of Doom/Astroburger split LP (perfect Pop #4), released in 1992. Really, just a continuation of The Tables, The MOD's side of this

LP is a delicious mix of pop, psych and garage with brilliantly obscure lyrics. Check out "Who Am I To Say?" in which the great line "Hey, Eugene, where you going with that axe in your head?" is uttered! I also highly suggest "Old Lady Mugged By A Drunken Pop Star" and "Simon & Garfunkle," the trip-inducing side-closer full of weird effects and acid-tinged hysteria. Currently, The Monsters are in limbo, and it would seem that Bartleby has formed yet another new combo with the name The Vegetables that also includes Robert Birdeye. Reg Trademark has a new band called Amazing Daze (but he's still playing with The Blind Bats!) and their demotape is quite nice psych-pop sort of stuff. They intend on releasing a 7" EP on Perfect Pop as well.

Astroburger formed in spring 1987, and have had sporadic and numerous line-up changes, Geir Stadheim being the only original member left these days. They've released a 7" ("She's A Girl/The Lantern Light") on their own Astroburger label, in 1988, the "Finally Arrives" EP on Straitjacket records in 1991, and appeared on various compilation LP's, as well as the above mentioned split LP with Monsters Of Doom. Their sound is quite garagey, although they can write super-catchy pop songs as well. On their side of the split LP, they do two wacky intros, one called "Vendetta" (not the Link Wray or Brood song!), and another called "Lada 1500," where the organ goes off in a direction all its own, and has to be heard to be believed! I also really dug the fantastic "Faded Out Memories," with its fuzzed-out chorus and the humorous "Anarchist Keyring." At the time of these recordings, the band consisted of Geir Stadheim (vcls., gtr.), Andy Grotterud (gtr.), Mike Mushroom (bass), David Gurrik (organ) and Knut Gronseth (drums). In Spring of '93, Astroburger released their first full-length LP called "Beyond The Valley Of Astroburger" (also available on CD entitled "I Used To Be A Mod". Released by Big Ball recs., you'll find a review of this LP in the review section. Recently, David told me that they had a line-up change, with ex-Lust-O-Rama bassist Rolf taking over on guitar.

Just as I was finishing this article up, The Release Party's full-length debut CD (Pop 10) arrived. Thirteen tracks of pop-folk-psych, with shimmering vocals, lots of jangly guitar and even wood flute and mellotron! One of the nicest things is the package: no jewel case, but the cardboard pack fold out into three, with lyrics, recording info and so forth. Quite Nice! Pop 9, incidentally also arrived and it's a 4-song 7" by British eccentric Todd Dillingham. In case you don't know who this guy is, he's a wacked-out guy whose also released records in conjunction with the Woronzoid label (Bevis Frond, Outskirts Of Infinity, etc.). A full-color collage sleeve adorns this little blue-vinyl oddity and is worthy of your attention.

That about wraps up the Perfect Pop story thus far, though more new and exciting music is sure to come out on it in the future. Count on full length CD releases by The Watch Children (CT faves!) and The Time Lodgers, as well as 7" releases by Lochness Mouse, The Blind Bats, Silly Pillows and many more. You can write to Perfect Pop and find out about the label for yourself at: Platousgt. 31, 0190 Oslo, Norway.



Astroburger

The ELECTRIC NUBIANS

The Electric Nubians hail from Philadelphia, PA and are striving to be one of the best psychedelic bands to emerge in the 1990's. As a power-trio, the band consists of Kim Harris (guitar/vocals), Herman Hill (bass/vocals) and Dave "Dr. Psych" Brown (drums). Herman, Kim and original Nubians drummer Evan Hill had all been involved in music for over twenty years, and all played with a band called Dead Flesh, who formed in 1969 and got signed to Decca records. Nothing ever became of that though, and the band soon dissolved. Kim later played in a funk band (!) called Rated X back in the 1970's. The three stayed together throughout the '70s and '80s under a few different names, including Big Blood, Disciples Of Hendrix and then finally settling on The Electric Nubians in 1990.

Around this time, they recorded some of their originals including "Sunshine & Marigolds" which caught the ears of Dave Brown, while he was a DJ at WKOU FM in Philly. Dave, who had played in numerous bands previous, including a brief stint in The Lyres, began to play "Sunshine" regularly on his radio show. Dave was also playing drums in the mod-psych band Sandoz Lyme and had started his own record company, Distortions. He later approached the Nubians about being their manager and got them some shows in New York City, where their wall of psych sound won over audiences.

In 1993, Dave released the band's first single "Sunshine & Marigolds" b/w "Memories of the '60s." Soon after this release, Evan left the band and they were left with shows booked and no-one to play drums. Since Dave already knew the songs, he stepped in as a favor. He liked playing with them so much, he decided to join them permanently. With this line-up, they recorded an entire LP which Dave's released on Distortions. Showcasing a strange mix



of psych, Hendrix-style guitarisms and Blue Cheer-ish heaviness, the release includes originals like "Lady Bus Driver," "Psychedelic Man" and "Butterfly Queen," as well as covers of "Try Another Day" by The Open Mind and "Path Through The Forest" by The Factory. Lately, they've also been covering "Foolish Woman" by the pre-Blue Cheer group The Oxford Circle and "My Clown" by July. With Dave's fondness for particularly British 1960's psychedelia, the band has become increasingly more psychedelic and has written enough new originals for three LPs. They're shopping new material around in hopes of getting some bigger label interest and hope that 1994 will be the year for The Electric Nubians!

write c/o: Distortions, POB 1122, Bala Cynwyd, PA 19004 USA.

Menu



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plus 7" appetizers by **BOBSLED, DIZBUSTER, FEARLESS LEADER** and more.

TEENAGE KICKS

Teenage Kicks hail from Finland. Kuopio, in middle-Finland, to be exact. They started about seven years ago, in 1986 when Jude (vocals, bass), Jone (saxophone) and Sami (guitar) got together. They didn't have a permanent drummer for a long time, and both Jone and Jude were only sixteen years old, so they really were teenage! Right at the start they had the idea of combining '50s juvenile delinquent rockabilly, '60s garage rock, surf, girl group sounds, weird thrashy pop and '70s punk rock into a sort of sound to call their own. They were heavily influenced by the Swedish Nomads when they released the classic "Real Gone Lover," and Melrose's first single "Coming Out Soon." Melrose were, in their opinion, the greatest psychobilly band on the planet. Teenage Kicks dubbed their music "rawkabillyboogie." They wanted to sound like The Ramones playing Rockabilly with a crazy sax player.

After a few gigs, they were signed to Gaga Goodies, which is one of Finland's leading indie record labels these days whose roster included The Wanna Bees, 69 Eyes, Jolly Jumpers, Psychoplasma, Dead Allison and even Canada's "sludgebilly" kings, Deja Voodoo! In '87, Teenage Kicks recorded the LP "J.D. Movies" and a single "Leatherjacket & Jeans." Both were released in April '88. Around the same time, they got their first good drummer Juha, who would play with them for more than three years. After those releases, Gaga Goodies released two more singles: "Hit Songs Are Made Of Broken Hearts" ('89) and "Bad Beat" ('90). Around this time, Jude started to play guitar Jape took over on bass. For two years they had a dual guitar line-up and started to sound a little heavier than before.

In early '91, Gaga Goodies and Teenage Kicks parted ways, as well losing Juha. They got Nowak to take over on the skins, and they released "Head Takes A Swing," a 7" EP on their own Diesel records. Actually, Diesel is more of a band co-op with three other bands (Dolphins, Kilstrom and Usher Boys) releasing records on the same label, but each band being responsible for studio costs, record



pressings and so forth. About a year later, in April '92, Teenage Kicks recorded four songs, two of which ended up on the "Comics Freak/Vacation Time" 7", also on Diesel. Between the time of recording the single, and releasing it, Sami quit music and left Teenage Kicks after six years. Back to a four piece, and with only one guitar has found the band with a more primitive, more psychotic sound influenced by people like Link Wray, Charlie Feathers and The Sonics. In a sense, they've almost come full circle back to how they were in the beginning! Jude thinks their latest single, "Two-lane Blacktop/Danny's Going Straight" is their best yet, although he says that they've never really captured their live energy on vinyl. They also have another tune called "We Love You" on a 7" compilation EP on Diesel. Well, they must be some wild band, 'cause I love all their stuff thus far! The sound they make is indeed some crazy mixture of surf, rockabilly and punk and it works real well. I could go on forever trying to describe what their music is like, but if you've read this far, you probably have an idea and just need to go out a hear it for yourself!

contact Teenage Kicks at:
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ALFH LIBRARY

A Letter From Home #6 First of, ALFH gets points awarded for being one of the few fellow 'zines to mention CTs and get the Seattle address in there! I've always loved the simple, unique charms of ALFH, and the envelope it comes in this time is especially nice. This issue has articles on Force 5, Timebox, Love, Kings Beat, psych comps., and other 60s rarities. Definitely worth shelling out cash for. Write to ALFH at: The Bungalow, Tipps End, Welney, Wisbech, Cambs, PE14 9RJ, U.K. (but what an address to have to write!).

An American Rock History, Pt. 3: Chicago and Illinois by Hugh MacLean and Vernon Joynson (Borderline Productions, POB 93, Telford, TF1 1UE, U.K.) Another installment in U.S. rock history, this very thick book contains a wealth of info about all manner of rock bands from 1960-92, including many garage, psych and punk bands, as well as more mainstream outfits. Listings give as much detail as possible, including number of releases and dates, labels, brief to fairly detailed biographies and so forth. Some real cool color and B&W photos and graphics in the middle as well. Painstakingly researched and an informative resource guide for the "musicologist" like myself.

Answer Me! #2 Yet another issue of the "fanzine people love to hate." Interviews with Al Sharpton, Boyd Rice, the North American Man/Boy Love Association and more! Prank call to "Dr. Death," Jack Kevorkian and a Suicide Hotline, 100 Spectacular Suicides. This is by far one of the sickest, most twisted things ever published but it makes for a fascinating read. No further commentary is necessary. (1608 N. Cahuengo Blvd., #666, Hollywood, CA 90028, USA)

Bad Trip #s 1 & 2 Tim Gassen hipped us to this cool 'zine. Paige and Bruce Ciero (recent newlyweds) are the editors of this fine rag which focuses on cool Garage and Punk shot from the '60s and today. #1 had a cool Betty Page inspired cover and stuff on The Fuzztones, Overcoat, Marble Orchard, Subsonics, Tommyknockers and Blue Cheer. #2 has a great Chocolate Watchband spot, with an interview with Dave Aguilar, plus Dead Moon, Clawhammer, The Mono Men, The Worst and a Darren Meinuk cover. Too cool! Send yer bucks (that's \$3.50 per ish) to: 742 Piedmont Ave., #3, Atlanta, GA 30308-1424, USA.

Bad Vibe #2 I'd never heard of this 'zine before. I bought it for the cool Night Kings EP that comes with it. Nicely put together in a sort of *Speed Kills/Gearhead* kind of way. Stuff inside on the Night Kings, Cheater Slicks, Jon Spencer Blues Explosion, Muffs and lots more. You should check this out! (Box 665, Oakwood, IL 61858, USA)

The Betty Pages #9/Annual #2 Getting the latest (and last) issue of The BP's was a thrill as they announced that it would be their last ish. The reason being that Betty has been located and her story revealed in *The Betty Pages Annual #2*. Since she has been "rediscovered," they felt it was time to end The BP's and so #9 does so with a bang, and the usual ton of BP pics and info. The annual is a thick (and pricey) book with lots of previously unpublished photos (some

beautiful ones in full color), plus interviews with Betty's first husband and then the Queen of Curves herself. All Betty fans must check these two items out! (Pure Imagination, 88 Lexington Ave., suite 2E, NYC NY 10016, USA)

Betty Pagnated #9 This Aussie wrestling/porn/tease 'zine bounces between being small and being large, depending in how much editor Dann Lennard's got to say, and how much time he has to put into it. The layout's always getting better and in this issue are articles on Kitten Natividad, women's butts and pornography. There's also music reviews, movies, and just about anything else Dann decides to rant on! Write to: PO Box 63, Lynup, SA, 5343, Australia).

Black To Comm #20 I wish I could truly say great things about this 'zine, but it's so damn frustrating to read. Editor Chris Stagliano's sometimes ridiculous opinions aside, the print in this is so small I can barely read it. And when I do, it makes my eyes so sore, I can only read in small spurts. Anyways, a thick issue, with articles on Rocky Erickson, Sky Saxon & The Seeds, Gonn, Mick Faren and Andy Shemoff of The Dictators. Tons and tons of reviews and other shit. It was pretty sad to read about Bill Shute's wife dying recently of cancer. His columns have always been my fave part of *BTC* and it would seem that the passion he had for cool music only equalled the love and passion he held for his wife. Order this 'zine just for that. (714 Shady Ave., Sharon, PA 16146 USA).

Confessions Of A Ralfink by Ed "Big Daddy" Roth Ed Roth as a cartoonist has influenced tons of "new" cartoonists, including folks like The Pizz, Coop, Darren Merinuk, Dan Clowes and Peter Bagge. Well, this book gives you a lot of insight into Roth, and while he's definitely a talented guy, his book makes him out to be pretty egotistical, difficult, self-righteous. I found the writing style somewhat annoying, but nevertheless remained fascinated by his turbulent life and ability to do things his own way, retaining almost complete artistic control over his art and subsequent merchandising of characters like Rat Fink and so forth. The intro by Miriam Linna (*Kicks* fanzine, A-Bones drummer) is neat, I almost wish there were contributions from more folks, as I have heard that he's very difficult to work for (Roth often has other artists pencil, ink and sometimes entirely create his stuff under his guidance) and I think that would have provided some more valuable insight into the man. (Pharaohs Books, 200 Park Ave., NY, NY 10166, USA)

Cream Puff War #2 Another fine issue of the 'zine that's "dedicated to the San Francisco bay area sound." Even thicker than last issue, with articles on The Chocolate Watchband, The Charlatans, Syndicate Of Sound, The Otherside, The Art Collection, and much more! Worth it for their superlong tell all C. Watchband story if ya ask me! Comes with a flexidisc featuring Syndicate Of Sound (doing "Louie Louie!"), The Powder and Purple Earthquake. Eight buckeroos post-paid to: 349 Pineview Rd., Santa Clara, CA 95050, USA.

Crochinga Well #6 Every issue of CH is always a treat to receive, even if I don't always dig every band featured within. As usual, there's a good mix of psychedelic music and culture here, with articles on Hawkwind, Ethereal Counterbalance Band & Rod Goodway, plus some short stories, ramblings, record reviews, etc. A good read! (PB 22, 1730 Asse, Belgium)

The Death Of Rock 'n' Roll by Jeff Pike This is a great book for anyone with a morbid mind, like myself. Pretty much anyone who's ever been in R 'n' R and is dead,

is in here! Famous dead rock stars like Jim Morrison, Elvis, John Lennon and Roy Orbison to not-so-famous folks like Will Shatter (Flipper), Stephanie Sargent (7 Year Bitch) and Andrew Wood. This makes for fascinating reading, my only criticism is that there isn't an index in the back so you can quickly look someone up. Therefore I can't recommend it as terribly useful as reference material. (Faber & faber, 50 Cross St., Winchester, MA 01890).

Double Shot #1 Cool little half-size 'zine from the U.K. that fits in the back of your pocket! Articles on Twink, Lenny Bruce, Mark Shelly & The Deans, The Nerve, reviews, opinion and lots of funny '60s advert repros. Get it from: Ditto Universal, 43 Min Red., Little Leighs, Chelmsford, Essex CM3 1NB, U.K.

Eratz World #2 Andrew Levy of the hilarious "Jewish Punk Band" Total Passover does this real hip 'zine. Issue #2 has stuff on Gas Huffer, Crackerbash, The Delstars (not the '60s band, but a new surf combo), Clawhammer, Rocket From The Crypt and more. Cool pics, and punk layout style. The crossword puzzle was too easy, though. (\$2.00 p.p. to: POB 8973, Welch Ave. Station, Ammes, IA 50010, USA)

Fanatic #1/#2 Bloody Mess puts out this strange, but enjoyable punk 'zine. Inside #1 are interviews with Lee Ving of Fear, Michael Bruce from the original Alice Cooper Band, and Barry Williams of Brady Bunch fame! Cool! #2 features Danny Bonaduce (Partidge Family), Donny Most (from "Happy Days") and Tiny Tim! Also, each issue also features some music and gig reviews and of course some info on his band, Bloody Mess & The Scabs. Write to Bloody at: P.O. Box 9021, Peoria, IL 61612, USA.

Freakbeat #8 It took 'em a while to get this one out, but as usual there's sure to be a lot here to please psych-heads everywhere: Mooseheart Faith, Moonflowers, Petals, Sundial, Purple Overdose and some stuff leaning more towards the hippie/progressive side of things that isn't really my bag, but this is a thick one and I can't complain about the quality work that went into this ish! As per usual, there's lots of wiggly backdrops to assault your eyes with and a free 7" featuring Nova Express, Nick Riff and Submarine Prophets, as well as a mini-review supplement thing full record/tape/CD reviews. Not sure how much this one costs for US/Canada folks, but write 'em at: PO Box 1288, Gerrards Cross, Bucks, SL9 0AN, U.K.

Freakout! A crazy mini-zine w/ stuff on The Pervets, Vanilla Rocket Flesh, Dahmer's Dinner, Tod Browning (Freaks) and more. If you like Hardcore-Murder-Trash-Horror-Cult Film stuff, then you'll want to read this. (c/o Willem Woudstra, Weaze 29, 8911LL Leeuwarden, Holland)

From The Velvets To The Voidoids by Clifton Heylin I had high hopes for this book, but was mostly disappointed by this badly written "history" of pre-punk rock music. There's lots of information here, and historically it's accurate but the writing style is so flat, so very British, that I really had to struggle through it. Also, I find the author's fondness for the more "artsy" side of punk and dismissal of the more straight-forward punk bands like The Dead Boys annoying. While there's a wealth of info, and it's great to see some of the lesser known "cult" bands like The Mirrors and Electric Eels and get mentioned, it's mostly the more well-known acts that get the attention: The Velvet Underground, NY Dolls, Ramones, Talking Heads, Blondie. Although it claims to be a book focusing on the U.S. very early pre-punk movement (circa 1970-76), it ignores most non-New York City acts, except when mentioning bands that relocated to NYC

from other parts of the country. I don't know - I got some info out of it, but it was a real chore to read!

Fuzz, Acid & Flowers by Vernon Joynson As with his previous book, The Flashback - The Ultimate Psychedelic Music Guide, Vernon Joynson has undertaken quite a massive feat in his new book, subtitled "A comprehensive guide to American Garage, Psychedelic and Hippie Rock (1964-75)." this 400 page book is filled with facts, pics and data on tons of obscure and interesting bands. While I myself am primarily interested in the garage and psych bands, this book makes for interesting reading and is useful as reference material. My only complaint is that like his previous book, there are some odd errors and since a lot of this info was also in the previous guide, I'm surprised he hasn't corrected them by now. Ah, but I'm just being nitpicky! I'm eagerly awaiting further books on European and Canadian garage/psych bands from the 1960s as well. (Borderline - PO Box 93, Telford, TF1 1UE, England)

Incredibly Strange Music Sort of a companion to the excellent Incredibly Strange Movies, although this book tends to focus more on collectors of bizarre music, more so than actual makers of such. Well, perhaps that's a subjective opinion, as the collectors in this book also include members of groups like The Cramps, The A-Bones, Untamed Youth and Phantom Surfers who are unique enough bands in themselves. Also, interviews with people like Earth "Catwoman" Kitt and Martin Denny, the king of "exotica." There's all kinds of odd music covered in this book: belly-dancing and stripping music, i.e. stars who made records, rockabilly artists, surf music, easy listening, outer space music, novelty records and so much more! The interviews are insightful and often quite funny, there's lots of reprints of ridiculous album covers and packaging and advice to those seeking the truly weird. One of my fave interviews is with Lynn Peril, since there aren't exactly a plethora of female record collectors out there and it's cool to read about someone who really knows her stuff. Essential reading for "musicologists" like myself. (Re/Search, 20 Romolo St., #B, San Francisco, CA 94133, USA)

Larsen Fanzine #3/#4 A couple more excellent Larsen 'zine/CD packages. Inside #3 is The Bogeymen, Jekylls, Needs, Spodee O'Dee, Gories, Dum Dum Boys, Fleshones, DMZ and much more. All in French, though! On the CD is a live Overcoat song (an outtake from their live CD on Kinetic Vibes), a tune by Kingsize plus a couple each by The Wait and The Jaunitos. #4 has articles on The Untamed Youth, The Lyres, The Overcoat, The Phantom and much more. On the CD are great tracks from The Jekylls, Squares (covering The Seeds!), Gorgons (covering The Gun Club!), Greenfish and The Last Drive. Very cool! (same address as Larsen recs.)

Lost & Found #2 More like a book than a 'zine, the second issue of this '60s oriented 'zine/book has excellent articles on The Crucible, Yetti-men, Spacemen, and tons more you probably never heard of. Personally, I've been waiting to hear the true story behind The Calico Wall, the band that gave us "Pebbles" classics like "I'm A Living Sickness" and "Flight Reaction" for years! Order this 146 page monster for \$8.00 p.p. from: P.O. Box 44002, Edeen Prairie, Minnesota 55344, USA.

Louie Louie by Dave Marsh This is a neat book detailing the history of that famous song and it's rise to mythic popularity amongst rock fans everywhere. It's a well-written book, filled with weird facts and pics, even though it's not as detailed in some areas as others, and there's some strange mistakes (ie: why does Stadium High, home of The Wailers suddenly become

Coliseum High?). Of course since the song was so popular in the Northwest, many area bands are included like The Kingsmen, The Wailers (who have some great pics in here!), Paul Revere & The Raiders, and many more. A fun, fun book to read even if the research was a little sloppy. (Hyperion Press)

Misty Lane #10 If you read the interview with The Others in this issue, then you know that Brian puts out a 'zine, as well. Even though this is mostly in Italian, I can't help but love the sheer enthusiasm he puts into his 'zine! Done in a totally D.I.Y. manner, with crazy layout and graphics, the focus is Garage music from the '60s to the present. #10 has stuff on Davie Allen & The Arrows, The Steppes, The Woggles, Q65, Breadmakers, Wally Tax of The Outsiders, Betty Page, B-movies, and tons more! Order a copy for yourself and see! (see Others article for address)

Nightmare Of Ecstasy - The Life & Art Of Edward D. Wood, Jr. by Rudolph Grey Ed Wood Jr. made such bizarre low budget films as "Plan Nine From Outer Space," "Glen Or Glenda," "The Sinister Urge," "Orgy Of The Dead" and "Necromania." This book is a fascinating glimpse into Wood's strange life as a transvestite, underrated genius, alcoholic, deviant, exploitation and porno paperback book writer and more. There are interviews with people he worked with and new, friends, his ex-wife, even people who hated his guts. His life is an often sad portrayal of a man who wanted to make films but couldn't get anyone to listen to him, due unfortunately to his ongoing drinking problems. I read this book cover to cover and was engrossed with the strangeness of it all so much that I would recommend it to anyone remotely interested in the life of Ed Wood Jr. As well, there's a book and filmography in the back for easy reference to all that he was involved in. (\$14.95 plus \$1.75 postage to: Feral House Press, PO Box 861893, L.A., Ca, 90086-1893)

No Idea #10 Haven't seen an issue of this great Florida punk 'zine in awhile, but it was well worth the wait. Nice color cover, although the 'zine itself is newsprint, there's still some color stuff inside, too. Articles/interviews about and with Jawbreaker, 23 More Minutes, Samian, Steel Pole Bath Tub, Mr. T. Experience, the Gainesville scene, record reviews, opinion pieces, plus two fuckin' 7's with excellent stuff by Jawbreaker, Samian, Spoke, Radon, Gruel and Bombshell, and I am not joking, it's actually all really cool shit! I dig this 'zine a lot, and you certainly can't beat the price: \$3.00 p.p. to: PO Box 14636, Gainesville, FL 32604-4636, USA.

Noise For Heroes #22 The latest issue of this great r'n'r 'zine. Steve actually has articles on a few of U.S. bands in here this time (Overcoat, Chopper, Superchunk and Lazy Cowgirls), but as usual, lotsa Aussie rock like Exploding White Mice, Las Secta and a special on Finnish bands like Klamydä, Ne Luumet, Pojat and Little Mary Mix-Up. Excellent lay-out, primo pics and tons o' pages! (\$3.00 to: 5310 Bragg St., San Deigo, Ca. 92122, USA).

Ox #14/15 This is a pretty cool 'zine, even if it is all in German. #14 has articles on Gas Huffer, Dwaives, Grant Hart, and tons of reviews and stuff. But wait...there's more! A 7" EP with unreleased tunes by Gas Huffer, AntiSein, Kafka Prozess and Life, But How To Live It? #15 has stuff on NOFX, Youth Brigade, Meanies and Kill Sybil, plus Crackerbash, Bad Genes, Katuuxe and Big Sniff on the EP. Printed on newsprint, but cool nonetheless! (Thomas Hahnel, Am Stenig 14, 8601 Rattlesdorf, Germany)

The Probe #3 This excellent 'zine is well-written, and nicely laid out and has a variety of stuff to appeal to

you, the reader: Lisa Suckdog, Legendary Lunch, indie record label profiles, tons of reviews and lots of pics of naked or semi-naked guys and gals! Very cool! If that isn't enough to convince you, check out the bonus double 7"ers that come with this featuring music by All You Can Eat, Fuck Boys, Liquid Courage, Legendary Lunch and Your Mother. (POB 5068, Pleasanton, Ca. 94566)

Ptolemaic Terrascope #13 Another issue of this long-running British quarterly 'zine. If you haven't read it, then you must be told that this is a quality publication with a free 7" EP every issue. In this one are articles on The Popealopes, Michael Quercio (ex-Three O'Clock), Laughing Trees, Walkabouts and Gas Huffer, as well as the usual large amount of music reviews and news. The EP includes tracks from Noel Redding, Andy Roberts, Ant Bee and Laughing Trees. (subs available from: PT, 58 West End, Melksham, Wiltshire, SN12 6HJ, U.K. Send an I.R.C. for info.)

Psychedelic Illuminations #3 Despite the slightly "Deadhead-ish" cover, this mag features a whole bunch of stuff on psychedelic culture: hemp reform, LSD & Creativity, DMT, cannabis, Terrence McKenna, Timothy Leary and all kinds of weird and informative wordage. Overall, a pretty interesting read! (\$5.00 to: PO Box 3186, Fullerton, Ca. 92634, USA)

Punk '77 by James Stark This book is very essential to fans of San Francisco punk rock circa 1977. James took lots of pics back then, as well as designing posters for gigs and compiled them into this book along with interviews he did with ex-members reflecting on the "scene" back then. Featured bands include: The Nuns, Avengers, Dis, Germs, UXA, Crime, Negative Trend and more! Excellent lay-out, easy-to-read large type. But it! (POB 410622, S.F., CA. 94141-0622, USA).

The Ramones - An American Band by Jim Bessman I've never heard of this Jim Bessman, but he's written a book on one of my fave bands ever! Bound in a fake black leather soft cover, this 200 page book details the history of one of the greatest punk, no Rock 'n' Roll bands of all time. There's tons of info, quotes, photos and more. It's written from a total fan's point of view, and while there is a lot of interesting info in here, he pretty much skirts around any drug problems which have plagued The Ramones, and says little about Dee Dee's split with the band. That aside, if you're a Ramones fan, then this is essential reading. (St. Martins Press, 175 Fifth Ave., NYC, NY, 10010, USA)

Scab #3 Number 322 of 666, it says on the first page! Wickedly twisted cartoons, comix and art from the likes of Dennis Worden, P. Earwig, Mary Fleener, Bob X and many more. Cool interview with Roy Tomkins of Trailer Trash, one of my fave comix. Stories such as "The Sad Story Of Blobman" and "The Old Man of the Swamp" are not for the weak of heart. Available from: P.O. Box 20427, Seattle, WA., 98102, USA.

Schlock #3 This here 'zine is put out by John Chilson of The Hoods, and it focuses on B-movies and such. In \$3 you'll find reviews of flicks like "Mad Monster Party," "The H-Man," "Gore," and many more. Plus, John meets Ray Dennis Steckler and the sad plight of old movie theatres being converted to office buildings. Write to John at: 3841 4th Ave., #192, San Diego, Ca. 92103.

Scram #2 Cool 'zine that's a mix of music, comix and all kinds of weird stuff. Interview with S. Clay Wilson, history of The Au Pairs, fiction by Dennis Eichom, Jackie Gleason, budget vinyl finds, a look at the Thai sex industry, record reviews and more! Scram: 690 Haight St., San Francisco, Ca. 94117, USA.

Scum #1 "Punk As Fuck" it says on the cover. Sloppy layout, lots of misspelled words and horrible grammar, upside down pages, and an overall attitude of 16 year old with his first mohawk that believes Anarchy is "fucking shit up." Actually, despite general naiveness of a lot of the articles written in this first issue and cliched "punk" graphics (lotsa circled A's, skulls, mohawks, Doc Martens), there's still some interviews with cool bands like Blanks '77, Screeching Weasel and The Unamused. They also have a compilation cassette out called "Are You Deaf Or Is That A Walkman?" that has bands such as Blanks '77, 8-Ball, Screeching Weasel and The Unamused, but the sound quality was so horrendous that I had a hard time listening to it more than once. (P.O. Box 705, Jupiter, FL, 33468-7051, USA).

She #2 An excellent mini-zine focusing on "tough women" movies. Very nice layout, good photo reprints and lotsa reviews and info on exploitation flicks featuring tough chicks. Articles in #2 include: "Gun Girls," "Catfight Cinema - 1960s," an interview with Cynthia Rothrock, Shannan Doherty profile and much more. What with Tura Satana on the cover, you can't really go wrong with this one! (\$4.00 to: Cameron Scholes, 500 University Ave., Toronto, Ontario, M5G 2A2, Canada)

Smash The State - A Discography Of Canadian Punk 1977-92 by Frank Manley Frank is a Canadian record collector and trader, and he compiled this interesting book of Canuck punk records as a guide to other seekers of cool punk rock. Besides a neat interview with Joey Keithly, this book has really nice graphics and record cover reprints. In some cases, mostly with the 7"ers, track listings are included and pressing runs are noted as well. My only real complaint is that Frank doesn't offer much insight into what the records actually sound like, and some of the choices of what to include and exclude is strange. For instance, Deja Voodoo are included, yet The Gruesomes are excluded because as Frank says "they emulated a style of punk from another era," yet the same could be said about Deja Voodoo, or The Purple Toads for that matter. Oh, well, regardless a lot of work went into this book and it's a very handy reference guide for vinyl hounds like myself! The first 500 copies even come with a bonus 7" featuring rare tracks by Arson, Hot Nasties, Rock & Roll Bitches and The Fits. (\$15.00 pp to: No Exit, PO Box 4264, Westmount, Quebec, H3Z 3B6, Canada)

Some Of My Best Friends Are Naked by Tim Keefe- This book features interviews with seven erotic dancers who describe their feelings on what they do with utmost honesty and openness. For anyone remotely interested in a glimpse into the world of voyeurism, this book is it! Obviously each woman has a different view and opinion of their work. All seven women are asked predominantly the same questions, ie: "What were you told was your job?" "What sexual depictions do you perform?" "Is their humor on stage?" "Have you been empowered here?" and so forth. The answers are all very different, and the seven women (who include such names as Minx Manx, Phoenix and Allie The Honey) all have some enlightening and intelligent stuff to say. A fine read! (Barbary Coast, PO Box 425367, S.F., Ca 94142-5367, USA)

Speed Kills #4 Scott Rutherford's 'zine is just jam-packed with quality info and rocket-fuel-powered r'n'r! Band features this time include: Jawbreaker, Sprinkler and Vocokesh. Drag racing features include: Von Dutch and Kenny Cook. Plus, tons of record and 'zine reviews, drag racing graphics and more. Oh, yeah, perhaps I should a(whore all of the images in the mag come from, as well)so mention the totally free bonus

Rocket From The Crypt E.P. that's tossed in with this. (P.O. Box 14561, Chicago, IL 60614, USA)

Strippers & Sex Queens Of The Erotic World #s 1&2- This is a comic-book size mag put out by Eros Comix. Lots of B&W photos of strippers and commentary by editor Nicola Cuti. Even a glimpse into ex-stripper Dixie Evans' "Erotic World" (#1) and an interview with Kitten Natividad (#2). Good 'n' sexy stuff! Available from: POB 25070, Seattle, Wa. 98125, USA.

Superdope #6 This is a pretty cool, well put together 'zine with good taste in music. Right up my alley, most of it, I'd say. This issue's got stuff on Don Howland (Gibson Bros./Bassholes) and Jeff Evans (Gibson Bros./68 Comeback), High Rise, Dadmah, Dead C., '60s Stoner Reissues, '70s films and tons of reviews. Lots to read in this thick rag! (520 Frederick St., Box 33, San Francisco, Ca 94117, USA).

Tame #1 Formerly Killbaby, this new 'zine focuses on much of what KB did: rare, sleazy, silly, bizarre and outrageous films from decades past. It took a long time for them to get this one out, but at 94 pages and chock full of engaging commentary and photos, it's worth the wait. If flicks like "Horror Of The Zombies," "The Mummy's Revenge," "Untamed Mistress," "The Exotic Ones," and "Please Don't Touch Me" seem up your alley, then you should check this 100-page 'zine out. Plus, ya gotta see their "politically incorrect pin-up page." (\$8.00 p.p. to: POB 742, Station Q, Toronto, Ontario, M4T 2N5, Canada)

3 A.M. #s 12/13 Yup, more great issues of Joe Johnson's mini-zine dedicated to trashy movies, music and more! #12 has articles on Dale Ball, The Cramps, and lotsa reviews of flicks, records and other crap. #13 has a "Lux Interior vs. Iggy Pop" debate, and more of Joe's fave movies, comics and records. Send \$1.50 per ish, plus some postage perhaps, to: 152 West 3rd St., Oil City, Pa, 16301, USA.

Ten Things Jesus Wants You To Know #7 This is a local punk 'zine put out by a couple of scenesters, and it's a damn fine 'zine. Nice graphics, lotsa pics and interviews with some hot bands from around Seattle, and other places. Issue #7 features The Digits, Kent 3, Zipgun and more. Also, record and 'zine reviews, opinion pieces and basically an always good read! (1407 NE 45th St. #17, Seattle, WA, 98105, USA).

Till The Stroke Of Dawn - A Discography of New England Garage Bands from the 1960s Stanton Park records owner Aram Heller compiled this informative book on New England bands, and a fine job he did of it, I might add. Aside from listing just about every 45 and LP he knows about, he adds short descriptions of the band, as well as the various indie labels that put this stuff out. Nice reprints of 45 sleeves and of the bands themselves. Yup, this is real cool and a fine read! Available from Stanton Park.

Ugly Things #12 Man, oh, man! Some '6Ts purist types are gonna be pissed about this ish of UT's! There's a huge article on The Misfits in here, including an interview original bassist Jerry Only, chock full of cool info and wylde pics! OK, so I loved The Misfits, too! I found this to be one of the best issues of UT's ever: the graphics and layout are great, the articles really interesting and it just looks so cool! Besides the righteous Misfits thing, there's also stuff on cool '6Ts combos like The Monks, Los Cheyenes, Downliners Sect, The Barrier, Pretty Things and of course, tons of record reviews, B-movies and much more! Don't be a fool, send away for this right now! (\$6.00 pp to: Mike Stax, 405 W. Washington St., #237, San Diego, Ca. 92103, USA)





All reviews by the editor, except as noted.

E.H. = Ean Hernandez, G.L. = Grant Lawrence, L.L. = Lisa Lindstrom-Wright, D.M. = Darren Merinuk, N.S. = Neal Stok

The A-Bones "Music Minus Zero" CD (Norton) Recorded right here in Seattle at Egg, this rockin' CD has 14 tunes that all satisfy your craving for fine R'n'R. Guest back-ups from The 5678's and Scott McOit of the Young Fresh fellows also plays some keys. "You Oughta Know" and "Get Home Girl" will both get your butt shakin'. Cool '80s-ish sleeve design that's kind of a joke, too.

The Acetones "Teen Trash, Vol. 6" (Music Maniac) These guys seem to specialize in covers of '60s punk songs that have been done to death by lots of other neo-garage bands. Stuff like "Riot On Sunset Strip," "99th Floor," "We're Pretty Quick," "No Friend Of Mine" etc., all of which make 'em sound like a Fuzztones cover band.

Alcoholic Anonymous "Dixie Fried" 7" (Tear It Up/Brilliant Prize) Members of AntiSeen and Randi Vat play a hilarious hooch-inspired kind of Hillbilly Hardcore. They do five covers on this EP with a mixture of punk guitar, insane vocals and some drunken mandolin, scrub board and sax! I totally dig their version of "Wine Drinkin' Spo-Dee-O-Dee." Cool!

All "Breaking Things" LP (Cruz) All used to be one of my fave pop-punk bands, but their last couple of LP's have failed to impress me. They have a new lead singer (their third) who has a real '70s heavy metal style of singing that grates on you after a while. Sure, there's a couple of ok tunes on this, but even backing vocal help from original Descendants singer Milo can't help this dismal effort get off the ground.

G.G. Allin & The Murder Junkies "Hated" CD (Performance) G.G. is dead, oh well. This CD is the soundtrack to a movie I haven't seen. G.G. took music to new extremes a lot of people think, I never much cared for myself. I always looked at him as more of a joke than anything else. The music on this runs the gamut from '70s style Punk that's actually not too bad, to halfbaked Metal, to bad acoustic Country to Industrial/Noise. If songs like "Bite It You Scum," "Gypsy Motherfucker" and "I Wanna Kill You" sound like your bag, then check this out. Me, I'd rather listen to The Stooges.

The American Ruse "Break It Down" CD (Helter Skelter)/"Hard Junk Meat" CD (Hell Yeah!/Whatever Happened To Fun" 7" (Yep!) These guys are Brits, but they play that Detroit style Motor City Rock with the best of 'em. Actually, they've been around for a few years, but I'm only familiar with a couple of other 7"ers I've got by them. Both longplay CD's are filled with cool, guitar-oriented '70s style punk. The "Break It Down" CD has 23 tracks, among them are three Johnny Thunders covers, guest appearances by Jeff Dahl, surf intros and a slew of rockin' originals. The "Hard Junk Meat" CD has 25 tunes, all originals except for blistering covers of The Dead Boys' "Ain't Nothing To Do" and The New Race's "Death By The Gun." The A-side of the Yep! 7" is a Jeff Dahl cover that's also on the Helter Skelter CD. The B-side's two lower-fi tunes, "Smith & Wesson, Asshole," a cool instro, and "No Chance," a NY Dolls/Thunders rocker are the real winners here. On greyish purple wax. Get 'em all!

AntiSeen/Cocknoose split 7" (Baloney Shrapnel) More destructo-rock from the always mental AntiSeen with "I've Aged Twenty Years In Five," a real bamstormer of a song. Cocknoose sound like a slower AntiSeen (and probably are them in disguise) doing a George Jones cover in a more punk style. Good!

The Apemen "Surf's Up" 7" (Kogar) If you dg heavy surf instro rock, then this EP is for you. Four very good surf-inspired songs, only one of which is a cover (and a real obscure one at that). I certainly dug "Invasion Of The Apemen."

The Apemen/The Mono Men split 7" (Demolition Derby) Surfs Up! The Apemen do "Intoxica," originally done by The Revels, and their version rocks. On the other side, The Mono Men cut loose with a fab cover of The Fender Benders' hotrod instro "Dragstrip." Real cool sleeve art for this puppy, too!

Artless "Harass" 7" (Vital Music) The A-side of this is a catchy enough punk-pop number with lyrics complaining of whining feminists which is a fair enough topic, but does anyone else find that singer Mykel Board spends a lot of his time whining about Feminists, too? Actually, I prefer the B-side's "I Touch Myself," a stripped-down version of a Divinyls tune that shreds the original. On pink vinyl.

Astroburger "Beyond The Valley Of..." LP (Big Ball) Limited edition of 500 copies of the vinyl version of Astroburger's first full-length release, all with hand-screened covers. Nice mixture of cool "pop" songs mixed with more psychedelic cuts. Neat covers of The Sahara's 6Ts folk-punk tune "Send Her To Me" and Camper Van Beethoven's early '80s underground hit "Take The Skinheads Bowling."

The Astrozombies "Viva La Vulva" CD/The Mealgrinder Of Our Corruption" 7" (Verb) Man, these guys are fucked-up! Their debut CD's full title is "Viva La Vulva & The Love Explosion or How I Learned To Start Tooling For Anus." Phew! Their songs are twisted, messed-up, garage-punk-avant garde excursions into lunacy, complete with really horrible vocals and even sampling. The 7" EP has four more, slightly easier to listen to numbers: the immutable "Fishlips" is a particular favorite of mine. This is one of the weirdest bands I've heard in a long, long time.

Back To Normal "Body Language" dbl. 7" (Slode) The Finnish band play that style of hyper pop-punk that I almost always dig, with a warbly vocalist and songs like "Son Of Religion" and "Satan Lives In My Underwear." They even do a cover of The Descendants' "Silly Girl." Pretty good!

The Basement Brats "Blast Off" 7" (That's Entertainment) Whoa! Six Rampagin' rippers from five Norwegian teens or a Devil Dogs-style pop-punk joyride! Raw vocals, double raw guitar, thump ass rhythm section - this is the real thing baby! In other words, eeeeyow!!!! - D.M.

Bad Religion "Recipe For Hate" CD (Epitaph/Atlantic) Bad Religion on a major? Guest appearances by Eddie Vedder of Pearl Jam? Songs like "American Jesus," "Man With A Mission" and "Don't Pray On Me" are pretty good. The overuse of cliched, heavy metal guitar solos on some of the other tracks detracts from the overall enjoyment of this CD. Kind of a step backwards from their previous greatness.

Bassholes "Blues Roots" LP The Bassholes are just two guys: ex-Gibson Bros. guitarist Don Howland and drummer Rich Lilash. They play some fairly fucked-up blues/punk/noise on this LP, which is done up like an old Blues LP. There's some originals, but mostly covers of old blues tunes and a Suicide cover. It's some serious rockin' shit, and the minimalist sound works real well.

The Beavers "Nancy, You're A Square" 7" (Kogar) Really good garage-punk stuff is what The Beavers play. The A-side's a fast organ/gtr. fueled number, while the B-side is a slower, snottier tune, called "Don't Leave Me." The singer has a great obnoxious voice, too.

The Boardwalkers "Bikini Drag" 7" (Dionysus) Former members of The Unclaimed form a new surf band to give all the other recent surf revival bands a run for their money! The title track, originally by The Four Speeds, is a faithful interpretation. The other two reverb-filled stompers are also good. Hang-Ten, daddy-o!

Les Bons a Rien "Adrienne Que Pourrit" CD (En Garde) These guys are from Montreal, and oh, they are hardcore. Kind of a medium fast tempo, tough punk rock thing, super crunchy guitars, yelling singer. It's not dark, it's not happy, it's tough sounding... I would guess these guys are singing about something political, I really don't know as I don't speak French, but they do have a drawing in the CD booklet of a bomb that's lit and going to go off, with a skull drawn on it, and \$\$\$ in the skull's eye sockets. However, what these guys are saying really doesn't matter to me: stupid hardcore is stupid hardcore, no matter what language you sing it in. - E.H.

Bored! "Scuzz" CD (Shock) A collection of "odds n' ends" from a band who many sight as one of Australia's top punk/destructo rock outfits. Clocking in at around seventy minutes, the CD is one half studio outtakes, and one half live. The studio stuff is made up of punk covers by bands like The Ramones, Saints, Black Flag and more. The live stuff was recorded with two mikes hanging from the ceiling of the club, so it's real raw. Original tunes like "Degenerate Boy," "Feed The Dog" and "Little Suz" are real cool, plus two Wipers covers sure add up to some fine, fun musical mayhem.

Boris The Sprinkler "She's Got A Lighter" 7" (Trouser Cough) Well, these guys are pretty wacky! Ultra-fast pop-punk, well-played and with a sense of humor! You gotta love a band that mentions Ruben Kincaid, Taco Bell, 999 and Charles Bukowski all in one song! A one-sided single, both "She's Got A Lighter" and "It's My Style" are catchy tunes with lotsa energy and a sort of "geekcore" sound. I like this.

Broken Heroes "Jump For Oil" 7" (Headache) These guys actually have a song called "Jump for Oil"... Jump for Oil! Oil! Oil! The singer seems to be yelling, but has some kind of throat problem so he ends up sounding like a drill sergeant. The lyrics are focused on some kind of working class, nationalistic, Anglo Saxon pride ethic. The music is very simple, with a "classic punk" sound: seeming a bit sloppy, medium tempo, and anthemic... definitely very unoriginal. I can very easily picture a bunch of skins/superpunks slam-dancing and singing along while swilling beer in a small club. Apparently this is happening in New Jersey. - E.H.

Brown Paper Dog "With Corns" 7" (Double Naught) Strange band name, strange band! Who do these guys remind me of? Kildoezer? feedtime? Flipper? Pretty hefty fuzz-bass sound on the A-side, complemented by crazed vocals and almost understated guitar and trashy drums. The flipside's "Pudwack" is an even slower dirge-like chummer.

Bum "Wanna Smash Sensation" CD (Popluma)/"Your Disciple" 7" (Au Go Go)/"At The Well" (Lucky) I love Bum. Full-on pop-punk stuff here, with catchy melodies and harmonies galore on tunes like "Debbiespeak," "A Promise Is A Promise," "Instant Kool Aid," "No Idea" (featuring guest guitar from Fink of Teengenerater!) and more. This is so good, I could, and have, listened to it every day for weeks on end. Prior to the release of the CD came two singles. The Au Go Go one sports a great Dictators-spoof cover, with Bum's trademark monster-guy. It also has two cool tunes: the amazingly catchy "Your Disciple," from the Popluma CD is one of my faves, and the flip is a cool version of The Dictators' "Weekend." "At The Well" (also on the CD) is also quite good, having some more of those neat Bum vocal harmonies and hard-edged sound. The flip is an old Faces song that gets revved up and sounds like some beerhall Old band. Buy all of these, now!

The Burning Rain "Teen Trash, Vol. 3" (Midnight) Well, the Burning Rain aren't really "teen trash," but they are good psych. With a sound akin to the 13th Floor Elevators (they even have a jug sound), and a singer who shrieks a lot like Rocky Erickson. All the songs are trippy, lysergic and catchy. Excellent guitar work,

creepy lyrics and a very psychedelic atmosphere is created. I dig "Look Into My Mirror," "Evil Eye," "Purple Visions" and "Into The Night" for maximum head expansion. You will, too.

Bull Trumpet "Dickdickship" 7" (Left My Flannel In Seattle) 7" (Hell Yeah) What the fuck is this? Possibly the world's most annoying "vocalist," two bass players, punk rock guitar that'll rip your ears open and ineptly played drums. Well, actually, everything's ineptly played come to think of it! Sure, they've got totally juvenile lyrics, but it's punk as fuck, so there. The second 7" has a great Sub Pop parody sleeve, and crazy vinyl that's damn near impossible to play. I liked this 7", with its send-up of the whole "Seattle Sound," the best.

The Candy Snatchers "Goldigger" 7" (Sounds Like Shit) Despite their label's moniker, these guys are certainly not shit! With a particularly odd sounding vocalist who has a warbly voice, they pump out some melodic punk stuff with tasty guitar licks and a pretty crazy sound. The A-side's quite good, but the two songs on the b-side are way cool, also.

Billy Childish & The Blackhands "Black Girl" 7" (Sympathy/Chatham Jack) 7" (Damaged Goods/Live In The Netherlands) LP (Hangman) Mr. Childish is back with his weirdo blues-folk-calypto band The Blackhands and I like it. On the Sympathy 7", the A-side's a Leadbelly song, and I love Leadbelly a lot, so I pretty much dig this. The flip's a very differently done version of Thee Mighty Caesars' "The Double Axe." On the Damaged Goods 7", there's a different version of "Chatham Jack" than the one on the Sub Pop LP/CD, backed with a version of Billy Holiday's "Fine & Mellow." On the Hangman LP, the Blackhands are caught live on tour, and judging from this LP, they treated 'em right. Great sound, and the band is tight and soulful. Lotsa old blues standards: "John Hardy," "Alabama Song," "Bottle Up & Go." Some originals, and a Sex Pistols cover. What more could you ask for? Turn the lights down, light up, pour a drink and dig the blues, man.

Billy Childish "Native American Sampler" LP (Sub Pop) As most fans of Billy Childish should know, Billy harbors a fascination with Native American Indians which he has brought out in songs and poems throughout the history of his career. This album is a compilation of all his Native influenced songs. All the songs have been released at one time or another, but it's great to hear them all together. Most importantly, the sales from this album go towards an international organization called "Survival For The Tribal Peoples." Great songs from The Milkshakes, Mighty Caesars, Delmonas, Blackhands, and Thee Headcoats are included, as well as some spoken word poetry. One of which, I'm proud to say, occurred while I was with Billy in Vancouver: "Playing Pool With A Salish Indian Drug Dealers In The Dodson Bar Down-Town Vancouver." Of course, I should mention that while the subject is a serious one, all the songs rock out with that bitter tongue-in-cheek Childish charm to produce another blow-the-roof-off-the-joint-rock 'n' roll extravaganza, Billy Childish style. - G.L.

The Choats "The World Ain't Round. It's Square!" cassette (King Louie) I first heard about the Choats about a year and a half ago when guitarist (and ex-Color Me Psycho bassist) Al sent me some info on 'em. Took 'em long enough to get something recorded, but this killer tape's was well worth waiting for! Their singer sounds like (and apparently sometimes dresses like) Fred Flintstone, and they have a great organ sound. Side one's done up like fake live recording, and they tackle The Kingpins' "Jolly Green Giant." They also do great originals like "Spit & Polish" and the bizarre "Grandma's Panties," where they steal the guitar solo from "Pushin' Too Hard!" Side 2 has fake vinyl surface noise dubbed in, and great covers of "Smokes" by ? & The Mysterians, and "Monkey Man" by Baby Huey & The Babysitters. I also highly dig "Bamboozled," which sounds like something off of one of those "Las Vegas Grind" LPs. Check these guys out!

Chopper "Slogans & Jingles" CD (Big Deal) Choppers' harder edged sound has matured into skillfully played psych-pop on their latest CD. While there are great moments of Who/Creation style stuff like the amazing "Rich Kid," songs like "She Exploded" and "Tripping On You" have a sort of "Rubber Soul" era Beatles feel to them. There's guitars w/ feedback, keyboards, introspective lyrics, backwards effects and a whole lot more. This is really good! Hey, don't turn your CD player off after the last track, either, because there's a mysterious bonus track!

Cineoyde "I Left My Heart In Detroit City" LP (Helter Skelter) Man, what a great record! These guys existed back in 1977 and are still going. This LP was recorded in '82, and is a re-issue with a couple of bonus cuts. The singer sounds uncannily like Guy Cash from 999, and the band plays tough, mid-tempo punk with lots of melody. "Enemy Man," "Better Dead" and "Top Secret City" all rock out with a sort of Pop-Punk meets "Motor City" sound (MCS/Stooges/etc.). Really great stuff!

Dwarves "Sugar Fix" CD (Sub Pop) Even though I think their whole "He Who Cannot Be Named" dies hoax was really lame, I still think this is a great release. They have slowed the pace down a tad, added a bit more melody, yet the whole thing still docks in at around 25 mins. tops! Tunes like "Bad Reputation" and "Saturday Night" show a distinct 77 punk thing at work, and their deadpan/sarcastic wit is great on the Seattle commentary "Smack City."

Electric Ferrets "Ferretzilla" CD (Dionysus) Full-speed ahead maniac rock with Greg Wallace's trademark mayhem-filled vocals and wacky songs! It's no stopping as they race through tracks like "Time Passing Me By," "Gutwrench," "The Thrill Killers" (named after the Ray Stecker fic!) and "The Challenger." A couple of neat covers get tossed in, one being Jeff Dahl's early Bomp! classic "Whatever Happened To Fun?" and the other a reworked take on Cheap Trick's "Clock Strikes Ten." As a bonus, the CD contains their first 7" EP, produced by Mr. Dahl.

Eater "The Complete Eater" CD (Anagram) Eater were a rockin' bunch of young (the singer was 15!) punk hooligans that put out a bunch of singles and an LP. This isn't really a complete collection, but pretty much all their great songs, plus some unreleased gems, are on here: "You," "Look It Up," "No Brains," their covers of tunes by The Velvet Underground, Bowie and T. Rex. Man, this is fuckin' cool shit! It even has liner notes by singer Andy Blade. It's part of the "punk collector series." Get it.

The Embryonics "My Problems Are Bigger Than Your Tits" 7" (Unique) This 7" comes complete in one of Darren Menik's wildest, most lewd, full-color cartoons yet, and the music is great! Four songs, dripping with that Embryonics fuzztone sound and manic energy. The title track is way cool, and so is their garaged-out cover of The Dead Boys' "Sonic Reducer." Deranged music at it's very best!

Erase Today "The Economic Prison" E.P. (Just Say No To Government Music) Sorta Husker Du-ish punk-pop from a U.K. trio. Not surprising considering they're named after a Husker Du tune! Catchy stuff, nice vocals, cool guitar sound and social/political type lyrics. I enjoyed all of this, especially "Miles Away" and "Got A Revolution" (nicknamed from the Jefferson Airplane). The only criticism is that the mix is a little muddy sounding on everything except the last tune "Melting," which hits the loudest and hardest.

The E-Types! "Teen Trash, Vol. 8" LP (Midnight) I raved about The E-Types! in CT#4, but then they went and broke up (bassist Curt now resides in Seattle)! They left behind some great recordings, which are compiled onto this LP, part of MM's ongoing "new bands" spotlight series. Fantastic Mod-style power-pop, 77 punk a la Buzzcocks and even stabs at Motown appear on this LP. All four songs from their "Action Band" 7" are on here as well as other gems like "Enraged," "I Never Cried" and "Just Like Julie." One of the best LPs in this series!

The Evaporators "I'm Going To France" 7" (Nardwuar) On their latest 7" EP, Nardwuar sounds like Jello Biafra on the title track, and they do a super sped-up cover of The Sorems' "I Got What You Want." Also, an insane tune called "Winnipeg '64," about Neil Young's first band The Squires. Of course, no Nardwuar release would be the same without an interview snippet, and this time it's Nardwuar asking Michel Gorbachev "of all the politicians you've encountered, who wears the biggest pants?"

Faine Jade "Dr. Paul" 7" (Distortions) More wiggled-out '60s psych-garage from this cryptic fellow. Where does Dave at Distortions find this stuff? This 7" has two unreleased tunes that sound like they're off of acetates due to the surface noise. "Dr. Paul" is really neat with cool vocals and harmonies. The flipside is an instrumental version of "Don't Hassle Me," which I think is on Faine Jade's very cool '60s LP. The pic sleeve for this has Faine the way he looks now on the back, too!

The Fallouts "This Is Mine" 7" (Regal Select)/Here I Come & Other Hits" CD (Estus) The A-side's a catchy tune in a sorta Milkshakes-ish mold while the flip has some fine fuzz git work and a slower, kinda bluesy feel to it. I think this is a different version than the one on their Super Electro LP as well. The "Here I Come..." CD follows the Super Electro LP, but is taken from sessions previous to that LP, with their original bassist. Dating back as far as 1982, this seventeen song collection is pretty rockin' all the way through. A little bit punk, a little bit garage, a little bit R'n'B, as well. Cool covers of tunes by The Sonics, Easybeats and The Animals. Kinda like an American version of Thee Headcoats. Even if you have their early, but now hard-to-find singles and compilation appearances, you'll still want to get this collection for the eight previously unreleased tunes.

The Fells "Fun Date" 7" (Third World Underground) The Fells are from Tucson, Arizona, land of peyote which is what they sound like they ingested much of on the A-side of this 7"! Of course,

"Fun Date" also has one of those insane, ridiculous Fells "guitar solo/freakouts" in it. The B-side's "Easy Rider" is a bit more "pop" sounding, but enjoyable nonetheless.

The Finks "Fill 'Er Up & Go" LP (Dionysus) Instro madness from a cool band that has some of Thee Witchdoctors in it. They appear to dress in matching red cardigans (with ties!) and play some rockin' gtr./organ/bass/drums crap, including covers by folks like Link Wray, The Crossfires, Impacts and Surftones. They also do "The Crusher," the best song about wrestling ever (and the only vocal number on this record). If you like garage-surf-instro stuff, you'll love this!

Fitz Of Depression "Take It Easy" (Negative Feedback) Also cool from Negative Feedback is Fitz Of Depression's "Take It Away" single. While the A-side is a fair enough heavy-punk-noise thang. It's the flip, a punked-out cover of Tommy Tune's "867-5309 (Jenny)" that rocks the most. I believe these guys also have something to do with the Thankless Dogs.

The Flat Earth Society "Walloco/The Lost "Space Kids" CD (Art! Art!) Two "legendary" Boston psych-weirdo outfits on one long playing disc. FES had a sound reminiscent of The Rising Storm (also from Boston) and their LP was a giveaway in conjunction with a candy bar! It's a great LP, though, with perhaps the strangest version of "In The Midnight Hour" I've ever heard on it. The Lost "Space Kids" was the soundtrack to an unreleased kiddie radio show. The Lost included future Velvet Underground member Walter Powers and also the "legendary" Willie Alexander. Geez, the music they recorded for this kiddie show is pretty wiggled-out, and the show is hilariously hokey. You need this.

Flathead/Gorts split 7" (Dope) Ya like trashy, "budget rock" garage music? Then get this, bucko! Flathead kinda remind me of The Fallouts and their tune is a cool R'n'B/Punk stomper with rollicking guitar and a bouncing beat. The Gorts do a quirky, off-key female vocals number that's short but sweet. Excellent stuff.

Flop "Whenever You're Ready" CD (Sony/ Frontier) Well, Flop gets snagged by a major, so what does it mean? Not much, except that their production budget is bigger on this than on their near-perfect debut. They used Martin Rushent, who produced the legendary Buzzcocks ('course, he also produced utter dross like The Human League!), and while they get cleaned up a tad too much on this, I still like it. Things are slowed down a bit, and the songs are longer this time around. All in all, though, it's still really good. Lots of wacked-out power-pop tunes like "Pluto," "Mendel's White Trash Laboratory" and "Need Retrograde Orbit." My fave tune though is the straight forward "Night Of The Hunter." Flop rhymes with Pop, and this is Pop at it's finest. Yay, Flop!

The Forbidden Dimension "Sin Gallery" CD (Cargo) As soon as I saw the cool "Tomb" artwork on the sleeve for this CD, I knew I was in for a demented horror-rock-garage-punk ride! A few years ago, this "band" (basically just Jackson Fibes of Color Me Psycho fame) put out a couple of really fun 7" EP's and this CD is equally as good, if not better. From the opening instro surf-grunge of "Vulture Feed/Dreamdale" it's a trip into fuzzwarp land. Lotsa spooky tunes like "Haunted," "Graveyard Line," "Tall, Dark & Guesome," "Atomic Cannibal" and much more. If you liked Color Me Psycho (one of Canada's most underrated garage bands if ya ask me!) then you're sure to dig this.

The Friggs "Bad Word For A Good Thing" 7" (Telstar) I dug these girls' debut single that came out a while back, and this one's even better. As Lisa says "They can really play!" Yup, they can. "Bad Word" has a totally killer fuzz-off that will stick in yer head for days. The B-side's a cool instro/theme song written for 'em by producer Ben Vaughn. Amazing!

Fugazi "In On The Kill Taker" LP (Discord) What happened to Fugazi? Have they become the U2 of Punk? I've found Fugazi's records becoming less interesting with each release, and this one's no exception. There's not a whole lot of energy here, it's like art rock rears it's ugly head again. There were only a couple of songs on here I could stomach. A lot of other people seem to think this is great, and I can't see why. It's boring.

The Fumes "Knock Out The Axis" CD (eMPTy) Saw these guys live awhile back and I was pretty impressed, to say the least. They're fast, heavy and really tight. Very cool, in that speedy hard punk of 77/early Hardcore type genre. Sure, it's kinda retro and pretty predictable, but when it's played so well, it's damn near

The Gamma Men "Driving Music" CD (NKVD) Steve Gardner of Noise For Heroes fanzine drums for this amazing punk-powerpop band. This is, simply put, one of the best things I've gotten recently. All of it rocks, and you just can't beat tunes like "Blinding Love," "Theme From The EXXON Valdez" and "Vegetables Is Murder." All the songs have great melodies, lotsa harmonies and overall these guys have a great sound! Plus, they cover "Harmony In My Head" by The Buzzcocks and "Search & Destroy" by The Stooges! Essential listening!

The Juanitos "Surfin' Matador" CD (Larsen) Woowee! Crazy French rockabilly-R'n'B madness here with psycho vocals, electric and acoustic git, slap bass and glib vocals! Some wyde originals, and covers of Bob Segar & The Crazy Teens. All in all a fine and rockin' release. Nice gatefold, sans jewel case packaging, too.

Killrays S/T CD (Lost & Found) The Killrays are a German band who have a kind of Husker Du-ish sound. I mean, they're like punk and pop and heavy, with lots of tempo changes and a really gruff vocalist. Lyrically, they're pretty dark and pessimistic, good for when you're in a cynical, pissed-off kind of mood. Good riffs, although one of the guitarists tends to "wank" a bit too much, but I still thought this was pretty good.

The Kingsmen "Live & Unreleased" CD (Jarden) The Northwest '60s music scene has reached near mythic status some thirty years after the fact. While the recent Seattle "grunge" sound currently makes international news, similar things happened before and during Beatlemania. The one song that put the Northwest on the map was The Kingsmen's version of "Louie Louie." The Kingsmen's first album, called "In Person featuring Louie Louie," was led off by the original hit single and was filled with selections recorded live at "The Chase" nightclub during two nights in 1963. "Live & Unreleased" consists of additional songs from those same legendary nights. Jarden owner Jerry Dennon has gone back to the original master tapes and chosen fifteen of the most aggressive takes taken from The Kingsmen's shows. Jerry Dennon and the newly revitalized Jarden label have come up with an essential CD. Certainly The Kingsmen were an integral part of the '60s garage rock scene, and this CD shows them as never before. - N.S.

The Kliek "Feel Good" LP (Screaming Apple) "Me Right Now" 7" (Twist) This is an irresistible combination of fuzzed-out '60s style punk/R'n'B and folk-rock sounds. Clear, crisp and not overly retro (ie. "tinny") production brings out the best in them on this one. Covers of The Braggs' "Her Big Man" and The Guess Who's "Clock On The Wall," plus great originals like "Guess My Swinging Days Are Over" and "Little One." Also worth checking out is the Twist 7" which preceded the LP, featuring two more chunks of primo garage mania.

The Kravin' A's "Pushin' And A-Shovin'" 7" (Screaming Apple) The Kraven A's, in case you don't know, have in their roster one Bruce Brand of Thee Headcoats and some other Medway chaps. Together they play some real energetic British R'n'B. On this EP, they do a couple of good originals plus covers of The Kinks' "You're Lookin' Fine" and The Pleazers' "Don't Gimme No Lip Child." Swank sleeve design and four rockin' tunes make this a fine buy.

La Secta "Blood Red River" 7" (Munster) Kinda Cramps-ish reverb-filled swamprock/blues on the A-side that only warms you up for the total punk onslaught of the B-side's "We Get What We Deserve." These guys sure play some mean, nasty and rockin' stuff! Housed in another one of those swank Munster sleeves!

Lazy Cowgirls "Another Long Goodbye" 10" (Sympathy) This is a pretty cool 10" EP. The title track is a slow, heavy kinda tune with some fine riffing. There's another faster, more punky tune called "I Can Almost Remember," and on side B a cover of The Remains' "You Got A Hard Time Coming" that's done quite differently from the original. It's slower, and sorta stretched out and at first I wasn't sure if I liked the way they did it, but now it's grown on me. There's an uncredited track after this that is more in the vein of

Marble Orchard "Agent Invisible" LP (September Guitars) "It's My Time" 7" (Estrus) The latest Marble Orchard LP features a more stripped-down sound than their previous ultra-psycho "Savage Sleep" CD. Songs like "Hit On The Head" "Too Many Times" and "Word To The Wise" have a more melodic hardcore sound to 'em, while "Go Back Home" has a more garage-oriented sound. Psych fans will surely gig the soft "Morning Rain" and wigged-out "Angel Of The Night," embellished by more of that groovy mellotron. The Estrus 7" has swell Darren Meninuk cover art, and cool swirly mauve wax! "It's My Time" (also on the above LP) warrants a Bad Religion companion and Side B's "Agent Invisible" (not on the above LP) is a cool surf-punk intro that harkens back to Ron Klein's Surf Trio days, except this is heavier and louder. Excellent!

The Meices "Greatest Bible Stories Ever Told" CD (Empty/Musical Tragedies) The Meices are from San Francisco, and have a real cool punk sound not unlike early Replacements. Hard-driving guitar power-trio stuff, kinda like Mod-Punk or something with catchy rockers like "Alex Put Something In His Pocket" and "Hey Little Punker." A bit of well-placed acoustic guitar on a couple of cuts like "This Way" and "Pissin' In The Sink" lends a bit of variety to the music and reminds me a bit of another Minneapolis band. The Magnolias. This is good, but what is a Meice, anyway?

The M-80s "In A Fury" LP (Get Hip) Augmented by the occasional sax and piano, the M-80s gtr/bass/harp and howling vocals combination are in full form here. All originals, 'cept for three well-chosen 6T's obscure, this platter wails, screams and ultimately rocks to the Nth degree! Don't ask me for a fave song, 'cos it's all excellent, although "I Can't Believe You," "Hell Hath No Fury" and the psych-blues hybrid of "Our Love Should Last Forever" (originally by The Whatt Four) are all highly recommended cuts, but then so's the entire disc. Just look for the crazed monster driving a hot rod cover, plunk down yer cash, take it home, put it on the turntable and rave, baby RAVE!!!!

Metal Mike & Greg Lowrey "London Boys" 7" (Bag Of Hammers) "London Boys" features a guest appearance from Greg "Supercharger" Lowrey on lead vocals, and it's a great version of The Heartbreakers' 77 punk song. On the flip, Mike takes the lead for a fine original called "The American Way." Nice 77 punk style sleeve, too.

The Mill Valley Taters "Stratfortized" cassette Three guys, and a drum machine doing this long medley of instr tunes, among them snippets of Link Wray, Dick Dale, Gary Glitter and all kinds of wacky stuff. It's well-played, the guitars are gutsy and surf-ish, but the drum machine detracts from it and doesn't quite cut it. To me, you gotta have that primal pounding goin' on to have a truly rockin' instr sound, and ya just can't get that from a machine. So, guys, get yourselves a real drummer, and then we'll talk! (426 Highland Ave., Stratford, CT 06497, USA).

The Alan Milman Sect 7" EP (Bag Of Hammers) A cool re-issue of this obscure NYC 77 punk band's three-song EP, with a bonus track on the flip. "Punk Rock X-mas" is a funny enough tune, but the great "Stitches In My Head" (recently covered by Urge Overkill) and the insane "I Wanna Kill Somebody" win hands down as pure, obnoxious punk rawk. On the flipside, they're joined by Larry Teich, who sings on "Teen Tour." A bit more "powerpop," but good nonetheless. 77 punk fans are not gonna want to miss picking this one up!

The Mini Skirt Mob "Be My Baby" 7" (Ultra Under) Another new all-girl combo doing an updated, sorta punky version of the Phil Spector tune on the A-side and a sleazy original on the flip called "I Wanna Go To Bed With You." Kinda reminiscent of late '70s punk-pop girl bands like The Curse, B-Girls, early Go-Go's, etc. and they're named after the 6T's B-movie, too!

The Mono Men "Shut Up!" CD/Bent Pages" CD (Estrus) "Wrecked" 7" (1+2) Sporting a cheesy pin-up babe on the cover (the 10" vinyl version called "Shut The Fuck Up!" has a more explicit cover, by the way), you get eight powerhouse instrs recorded direct to two-track for that primitive sound. Five originals, two Link Wray tunes and a Dick Dale cover add up to fun, fun, FUN! "Bent Pages" is a collection of previously available as B-sides junk, plus three previously unreleased numbers, housed in a pretty wyld full-color Coop sleeve. If you got all the singles, ya got most of this already, but the three exclusive tracks are winners. The 1+2 7" has an instr from the "Shut Up!" release (also available on a 1+2 CD w/ bonus tracks and another different cover), b/w a hard-rockin' cover of The Kinks' "Til The End Of The Day." So, what are ya waitin' for, jerky? Pick these up!

The Monarchs "Meet The Monarchs" 7" (Bulb) Fans of stripped-down garage-punk will want to check this band out. These guys and girls have a sound akin to Thee Headcoats on the A-side, called "Wanted Man" and a sort of Supercharger-ish "budget rock" sound on the flipside's "Dead Boyfriend" and "Girl Crazy On Mars." Great name, too!

The Mortals "The One" 7" (Shake It) The A-side of this 7" is a rocker off of the new Estrus release, and it's pretty cool. I dug the B-side even more, a great cover of The Customs' boss '60s nugget "Long Gone."

Mother May I "Birthday Wish" 7" (Dal Kord) A vaguely All-ish sound for this rockin' power trio of melodic punk. Nice harmony vocals and a sort of punk-mod sound on the A-side, while "In A Box," on the flip, is a slower, yet powerful tune reminding me of mid-period Husker Du mixed with The Plimsouls. Cool "rock" break in the middle, too.

Mouse Blasters "Strange Reaction" 7" (Unique) The Mouse Blasters are from Italy. They are terrible. They sound like a cheesy metal band trying to be "alt" and "punk". Not only are they bad songwriters, but they're bad at playing their instruments. There's nothing I could really say about these guys that would be positive, except for the fact that most of these guys seem to have fairly long hair and flannel shirts on in their picture. This should be telling you something. - E.H.

The Dummies S/T 7" EP (007) "I'm Going To Hell" 7" (Bag Of Hammers) Really cool punk rock here from a supercool power-trio. Their 4-song debut has some fine, fast, melodic punk a la The Devil Dogs, New Bomb Turks, etc. and a homemade budget

sleeve. Raw recording and fun songs like "Hot Dog" and "I Love Your Guts." Their second 7" has only two songs, perhaps even rawer than the first EP with super-distorted vocals and a maniac "outta control" sound on both the A-side and the flip's "Runnin' Around." Yup, these guys rock so you have to buy 'em both!

Gonilla "Stuck On You" 7"/"Deal With It" CD/Bargain Love" 7" (Thrill Jockey) The "Stuck On You" 7" is also cool, with the A-side being an ultra-catchy rocker, while "Hollywood" has some tasty piano licks and an energetic sound. "Deal With It" has a fab swingin' gtr/cv cover, and 16 great punk rockin' tunes with lotsa organ! Dig "Psycho Trash," "This Shot's For You" and "10K Teradrop." Plus more o' that singer-who-swallowed-broken-glass vocals. On their latest 7", they've got a new organ player (is he a doctor?) and a just-as-rockin' sound on "Bargain Love" and "Get Out." Go Go Gonilla!

Three Headcoats "The Good Times Are Killing Me" LP (Vinyl Japan) "Compendum: Influencing The Stars Of Tomorrow, Ripping Off The Nonentities Of Yesterday" LP (Super Electro/Sub Pop) Both of these new Headcoats LP's are way more punk than the last couple, where the band was heading more into R'n'B territory. The "Good Times..." LP is pretty awesome platter. It's got great 77 punk style tunes like "Got To Get What's Forbidden," R'n'B tunes like "I'll Be Out There," and great instrs, especially the haunting "Double Face." Chuck in a cover of "Strychnine" and you have a pretty flawless LP is ya ask me! Even better perhaps is the Super Electro LP, probably the best Headcoats LP since "Heaven's To Mugatroid." Most of it is filled with pissed-off 77 style punk tunes like "I Wish I'd Never Been" and "I'm An Idiot." Lyrics about child sexual abuse in songs like "Every Bit Of Me" and "I Wish I Knew What I Was Living For" show a side of Childish that could be deemed as "sensitive." Totally cool punk rock sleeve design by Art Chantry, too!

The Kwyet Kings "Firebeat" LP (Screaming Apple) Arne Thein's (Cosmic Dropouts/Lust-O-Rama), newest combo The Kwyet Kings continues to perpetuate his vision of cool garage/R'n'B style music. This LP is totally rockin' stuff with lotsa organ, raunchy guitar and harp wailin! They do a bunch of great originals like "Ain't Nobody's Business" and "In Love With You." They also do a few covers, the only one I recognize is their excellent version of Richard & The Young Lions' "Open Up Your Door." The original singer of The Firebeats (an obscure Norwegian garage band who they named this LP after) joins them on one tune called "Let Me Tell You." You know, I loved The Dropouts and The Lusties, but this may be Thein's best band yet!

The Nighikings "Increasing Our High" LP (Super Electro/Sub Pop) The NK's are made up of ex-members of Nights & Days and Kings of Rock, and on their first full-length slab, they just rip through some amazingly cool Garage-Rock stuff. The band is in fine form as they dish out tunes like "Burn," "Psychosis" and "We're The Party" in a sort of Milkshakes/Mighty Caesars sorta fashion with lots of distorted and choppy guitar and really cool drumming. Actually, there isn't a bad song on the whole LP, so you had better go out and secure yourself a copy of this limited (2,000 copies) vinyl release right now!

The Nights & Days "Full Blast" 7" (Rekkids) Before The Nighikings were The Nights & Days, a real hep Garage combo that shoulda put more stuff out, but didn't. This 4-song EP is from an 1986 rehearsal session that is, as the sleeve says, "kinda crude but effective." Crude is right, but these four tunes rock and roll all over the place! The lo-fidelity only compliments the brashness of songs like "Excuses" and "From You." A welcome blast from the past!

No Empathy "Ben Weasel Don't Like It" (Johanns Face) Pretty cool, annoying punk rock here. The A-side's a "tribute" of sorts to Ben, featuring an intro and outro by him as well. The flip's a Bad Religion cover that's pretty good, too. Just look for the cartoon cover of Ben about to get hit by a flying brick!

Nuero Catecismo "Catolico" CD (Goo) A Spanish band that sings mostly in Spanish and plays great Buzzcocks/Ramones style punk rock. It's bouncy, it's catchy and fun even though I don't know what they're singing. They do a cover of The Saints' "Private Affair" as well.

The Obvious "Two Thumbs Down" 7" (I Wanna) The Obvious have a kinda early Replacements type sound, which I pretty much dug. Sure, this is punk-pop in a good, rockin' sense, with catchy riffs and punky vocals. I liked the snide commentary of "Two Thumbs Down" and the bouncy sound of "Dollar Bill" enough to say that I would recommend this single!

The Romulans "Billy The Monster" 7" (Prospective) This came out on the heels of their great "Flight Of..." CD, and has a cool Deviants cover on the A-side and some psychedelic mayhem in the form of "Black & White Days" on the reverse. Neat Deviants rip-off sleeve art, too!

The Primordial Undermind "And All The Monsters Stand" cassette (Shrimper/Aesthetic Revelations) 7" (Dionysus) Guitarist Eric Am slipped me a copy of this here tape when he was on tour w/ Outside/Inside. Wrapped in a Mick Dillingham design, the Undermind's 40 min. tape is filled with some eclectic and inspiring psych-noise, with guest appearances by Nick Saloman and Martin Crowley of The Bevis Frond. I enjoyed the manic energy of songs like "Delirium Insoniacal" and "The Ceiling Is Bending." Hell, they even do a backwards version of "Jack The Ripper" called "Ripped Jack!" The Dionysus 7" was actually my first introduction to these wiggly cats, and their "Aesthetic Revelations" is great heavy psych. The B-side's "Day Drained" equally tips the ol' cerebellum. We need more psych bands like this!

The Queens "A Proud Tradition" dbl. 7" (Selfless)/Love Songs For The Retarded LP (Lookout!)/Too Dumb To Quit (Doheny) OK. The Queens were a great, but overlooked early '80s punk rock band that sounded more '77 even then. The Selfless double set is a reissue of their first two 7"ers from '82 and '84 respectively. Containing such obnoxious gems as "We'd Have A Riot Doing Heroin," "Fagtown," "Tulu Is A Wimp," "This Place Sucks" and "I'm Useless." Ten years later, they're back with a brand new LP (produced by Ben "Screaching" Weasel) that's chock full of melodious punkers like "I Hate Everything," "Noodlebrain" and "Granolahead." Their latest is a self-released 7" with five songs featuring their original drummer/vocalist Wimpy. There's no reason not to like tunes like "Bonehead" and "I'm Nowhere At All." Amazing, these guys show that good punk never dies!

Rancid S/T LP (Epitaph) Some of my most favorite albums have been ones I've bought on a whim, knowing little or nothing about the band. I wasn't expecting much from this album, but whoah! Was I mistaken! On this record, Berkeley, California's Rancid blast through 15 raging punk pounders of the "Oi!" variety. Melodic and bouncy as hell, but with enough punk grit to do some real damage, Rancid has put out an album of classic potential. And I haven't heard bass playing this fast since "Can't Stand The Rezzillos." All in all, a great surprise and reminder that good punk rock still exists! - G.L.

Outside/Inside self-titled 10" (Hell Yeah!) Lee Joseph's latest project, with Eric Am, Melanie Bruck and Allen Baxendale, is a great, self-indulgent nod to Blue Cheer, the MC5 and other proto-punk bands of the late '60s and early '70s. Side A is made up of four pretty depressing but very listenable songs written by Lee, while Side B features a medley of '60s punk covers: "Musical Tribute To The Oscar Meyer Wiener Wagon" (The Baroque's); "Journey Through Tyme" (Kenney and the Kasuals); and "You Never Had It Better" (The Electric Prunes), plus "The Cold Room," written and sung by Eric Am, who has since left the band to concentrate on his other project, the Primordial Undermind. All in all, a solid effort that's been getting lots of play at our house. Looking forward to the upcoming full-length release. - L.L.

The Overcoat "Fuzz, Screams & Tambourines" CD (Kinetic Vibes)/A Touch Of Evil CD (Music Maniac) Why do so many of my fave releases always arrive just days after my latest ish comes out, like this excellent Overcoat live CD on a new French label? Recorded live to multi-track, you get around twenty songs recorded in 1991 at a very crazy show. Most of your fave Overcoat tunes are on here, plus a few surprises like their version of "E.S.P." by The Barking Spyzers, The Doors' "You're Lost Little Girl," and The Miracle Workers' "Go Now." I also dig "Baby, You're Wrong" and the version of "13 Ghosts" really going out! Next up is the latest studio release, (also on LP, minus two tracks, but with a big, gatefold sleeve) which is also very good. Good mix of psych and garage tunes, I particularly enjoy the demented "Caveman," with its speed-up-slow-down sound and the crazy "Mr. President." Psych heads will enjoy the hallucinogenic sounds on "Oceans From Home" and the eerie "Dia De Los Muertos." The Overcoat always throw a couple of covers in, this time it's Faine Jades' "It Ain't True," The Doors' "Take It As It Comes," and Love's "Stephanie Knows Who."

Sad & Lonely's "S/T" LP (Super Electro/Sub Pop) Ten songs of stripped-down punk-garage nonsense. The Velvet Underground meets The Milkshakes. Somehow it just makes sense! Like fellow Super Electro labelmates The Fallouts, Sad & Lonely's also include Steve Turner on bass and fellow Mudhoneyan Dan Peters produced this slab o' magenta wax. Far too cool for mere words, required listening is important to discover the joys of songs like "Idiot," "Might" and "Sad Theme."

Sanity Assassins/Parasites split LP (Relch) On one side of this LP, the Sanity Assassins contribute seven tracks of their great psych-punk shit. Interesting different versions of previously heard tunes like "Hope To Grow," which is more "pop" here, as well as some '77 punk sounds on "Eat This" and the scary sounds of "Vampires." The flipside is by England's Parasites (not to be confused with an American band of the same name) who are quite cool. They have a pretty awesome twin-guitar fueled melodic punk sound and I

was impressed by their cover of The Dead Boys' "Sonic Reducer," as well as the Radio Birdman-ish original "Blind Faith" and the singalong punk sound of "Yeah I'm Gonna Breakdown." If you enjoy stuff like The Devil Dogs, Humpers and Jeff Dahl, you'll love these guys!

Screaching Weasel "Wiggle" LP (Lookout!)/"Ramones" LP (Selfless)/Anthem For A New Tomorrow LP (Lookout) The first two LP's both came out within a short while of each other! "Wiggle" is a great LP, full of Ben Weasel's sarcastic lyrics and funny vocals. These guys have gotten catchier with each of their releases (and line-up changes), and there's some real standout tracks on this one: the hilarious "I Was A High School Psychopath," as well as "Jenny's Got A Problem With Her Uterus," and a cover of Teenage Head's "Ain't Got No Sense!" The "Ramones" LP is just that: the entire first Ramones LP done over again. On this one, the band's trimmed down to a four-piece, and they even recorded it with the bass in one channel and the guitar in the other, just like the original LP! It sounds pretty close to the original, albeit a little faster, and despite the complete novelty aspect of it, I found myself really digging it! Limited to 1700 copies, I heard it's sold out already! Their latest release is the "Anthem For A New Tomorrow" and man, it's great! Like the "Ramones" LP, the band's a four-piece still but the power is still there. A few of the songs feature some garage-style keyboards and there's poipoun of pop-punk tunes like "I'm Gonna Strangle You," "Peter Brady," "I Don't Wanna Be Friends" and many more. It may just be their best yet, in fact, and if I haven't played it to death yet I soon will!

Sea Monkeys "Bad Haircut" 7" (Dionysus) Seven, count 'em, seven songs! Course, most Sea Monkeys songs are only a minute and a bit long. Retardo-punk-rock at it's best, this EP contains a couple of my fave Monkey tunes, "Only Dogs Can Hear It" and "3 Eyes," as well as new ones like "You're Not Fonzie" and the great "Bent Outta Shape." Spazz out with these guys soon, and you won't be sorry!

Sebodah "Bubble & Scrape" CD (Sub Pop) I like Sebodah a lot. They sound like The Velvet Underground jamming with Neil Young! This is even better than their previous Sub Pop release "Smash Your Head On The Punk Rock." Some of this is cool punk rock, and some of it is more subdued, acoustic-based, but strangley hypnotic psych. Dig the crazed "Sister" or the weird "Caproom Rising," which sounds like Echo & The Bunnymen crossed with Mudhoney, no kidding! The Wire-like "Agitated Radio Pilot" and the Neil Young-ish "Think," are two of my fave songs on this release. Very nice!

The Seeds "Travel With Your Mind" CD (GNP Crescendo) Yeah, the original label that put out this legendary '60s punk band's music has released this compilation of great Seeds music. Way cool sleeve design and info booklet, plus some great tunes like "Satisfy You," "The Wind Blows Your Hair," "Pushin' Too Hard" (two versions), "Out Of The Question" plus rantes like "Wild Blood," the ten minute version of "900 People Daily All Making Love" and a different mix of "A Thousand Shadows." Excellent CD sound, without compromising on the band's original wigged-out garage punk tendencies.

Shadowy Men On A Shadowy Planet "The Lure Of The Bait, The Luck Of The Hook" CD (Cargo/Jetpac) Canada's fave instro band release their third long-player of wacky tunes. Recorded by Steve Albini in Chicago, like their last Estrus 7". As with their other stuff, there's a lot of different styles going on here, but most of the trademark "sounds" are here: lots of tremelo guitar, loud bass and fluid drumming. Weird song titles like "They Don't Call Them Chihuahuas Anymore," "What I Like About Grease," "Plastics For 500, Bob" and my personal fave "We're Not A Fucking Surf Band." The inside of the CD mentions a cover of Gene Pitney's "Mecca," which was on that Estrus 7", but appears absent from here. The A-side of that 7", "Spy School Graduation Theme" is on here, as is another version of "That Wuz Ear Me Callin' A Horse" from the K recs. released "Music For Pets" 7". Oh, and there are two songs about chickens, okay? Buy it.

Shiner "Slightly Polished" 7" (Slow To Burn) Horrible bad hardcore, hollering singer, cheesy slowfast parts: absolutely generic. Maximum Rock and Roll would eat this up, but I won't. - E.H.

The Shitbirds "Oh, Joy!" 10" (Sympathy) I loved The Shitbird's 7" on Poplana from last year, and this 10" mini is equally cool. Their theme song is reprised with an even longer ending, and they do covers of The Angry Samoans', The Meatmen', The Hard Ons and The Easybeats. Plus, a song about Ren 'n' Stimpy called (what else?) "Oh, Joy!" For cool pop-punk with girly vocals, look no further than The Shitbirds!

Sicko 7" EP (Empty) Soko are from Seattle, and they play some pretty speedy punk/pop stuff. This EP was recorded by

Kurt Bloch at Egg, and he gets a sound that it's well-played, tight and melodic, which for me is all the main ingredients for cool *punk!* *Argh! Computers!*

The Sinister Six "Outta Sight!" LP (Empty) The Sinister Six have been one of the few Seattle bands that's held my interest lately. James Burdyslaw, whose other bands Cat Butt, Yummy and 64 Spiders produced some great wax, plays his trademarked stripped-down blistering guitar, while Doug White's snarling vocals really complete the sound. I must admit, for aesthetics sake, that I really enjoyed former bassist Mark Ferkingstad's Vox bass; now that he's left the band, will their live performance's truly be the same? The Sinister Six are one band whose shows beat the hell out of anything they could ever put on vinyl, but this should not stop fans of demented rock 'n' roll from checking them out. - L.L.

Sisters Lovers "School Sux" cassette/Paula Stop Pretending" 7" (Horifying Circus) These guys sent me their demo tape back when I was living in Vancouver, and it's chock full of good melodic stuff like "Nothin' Shourt Of Nothing" and "Chain Letter". They do take their name from an album by Bg Star, so it's not surprising that this is Big Star-influenced powerpop! Their debut vinyl offering is even better. The title track is a tribute to The Pandoras' Paula Pierce and it's a nice rocker, but the other three songs are cool, too. Check these guys out!

The Statics "Theme/All Mixed Up" 7" (Rip Off/4-song 7" (Super Electro) Not suprisingly this band is put out by Greg Lowrey of Supercharger fame. The Statics sure do fall into that Mummies/Supercharger/ Fingers/etc. "budget rock" category. Of course, that makes it pretty much inestimable to me. "Theme" is pretty silly call to the audience to buy 'em beer, but "All Mixed Up" is a total Milkshakes-meets-The Mummies rave-up complete with shitty vocals and Childish-like git! A one-sided release, too. Very cool! Their second 7" on Mudhoney Steve Turner's label doesn't show much a departure in sound, and they do a cover of Supercharger's "Sooprtze Party For Mr. Mineo." Buy 'em both and look out for the full-length LP!

Southern Culture On The Skids "Come & Get It" 7" (Giant Claw/Peckin' Party) 10" EP (Feedbag/S/T) 10" (Sympathy) I keep gettin' more and more hip to this great combo. Gotta respect a band that puts out two 10"s back-to-back! Actually, the first thing I heard by 'em was the cool Giant Claw 7", limited to 1,000 numbered copies, that features the minamist swamp rock sounds of "Come & Get It (Before It Done Gets Cold)" and "Cicada Rock." The "Peckin' Party" EP is on ultra-swank swirled vinyl, and limited to 2,000 numbered copies (of vinyl), that is, it's also on CD). They do Link Wray's "Run Chicken Run," some originals and a C&W cover. Side two was recorded live and sounds chaotic! The Sympathy EP also has six tunes, all originals except for a cover of Norman Petty's "Wheels" (recorded in a garage!) I love to sax-driven surf of "El Mysterioso" and the Bo Diddley-ish "Hey Chuck Berry" (if that makes sense?). All of these are essential!

Third Bardo "Lose Your Mind" 7" EP (Here/Is/Sundazed) Finally! More songs by the band who did the classic "I'm Five Years Ahead of My Time," now living in infamy on several '60s compilations. This label does great work. Again, the liner notes on this are fantastic, as is the negative-style photo on the front. Lovers of distorted guitar and straight-ahead snotty vocals, beat a path to this release, and you will not be disappointed. - L.L.

Those Unknown "Oi Keep On Goin' Strong" 7" (Headache) Out of the ten records I got to review, this appears to have the worst production. Interestingly enough, I think these guys actually like that. Once again I am presented with music that seems to focus on the lyrics, which espouse a working class, beer swilling, oom pa, patriotic punk rock ethic. There is something about "cocks right down to our knees" in here as well. This stuff doesn't do much for me, standard late '70s British pop punk, played sloppy, and out of tune. Not strikingly original. -E.H.

Three Car Garage "Cold Feeling" 7" (Repulsion) I find it interesting that a Wisconsin band sends it's records to Seattle by way of Germany. They have a very straight forward song structure beefed up with a lot of basic-rock type fills and embellishments. A very fat guitar sound fits in with an earth mover approach drum sound. There is a definite popish aspect to this band, but other than that, I'm sort of confused by their music. I don't think I like it. -E.H.

Red Alert "Beyond The Cut" LP (Knock Out) A fairly obscure late '70s Oi! band reforms and makes this horrible, cockrock/metal style LP, including re-recordings of some of their old songs. They also do a bad version of a UK Subs tune. Really awful!

The Subsonics "Good Violence" CD (Worrybird) I was unfamiliar with this incredibly cool band, until their label sent me this, their second CD chock full of great fast strumming, guitar-based pop-rock. They do a song about "Coffin Joe," (the Brazilian film maker who's had his weirdo flicks re-released by Something Weird), a song that sounds suspiciously like Buddy Holly's "Heartbeat" called "Dime A Dance Girl," and fifteen other great tunes. These guys are really good, now go buy their CD's.

Sugar Rays "Sonic Pop" 7"/"Outta The Garage" 7" (Wa-Hey!) While these Brits deal in catchy melodies, there's no shortage of fuzzed-out guitars and distortion in their cool pop-punk songs. Check out stellar cuts like "Lurve Sick" and "I Want More" off of their debut 7" EP. With a sound not dissimilar to early Spacemen 3, Loop and even The Jesus & Mary Chain, although slightly more "garagey" than all three of those, these guys are one of the better outfits I've heard from in myland of late. Their 2nd 7" fares even better. The guitars are tuned up, the fuzz and distortion is louder, and the production toned

The Vacant Lot "Wrong" LP (Shake) Man, was I ever excited when I saw this platter on the racks! Namely, "Wrong," the follow-up to the Vacant Lot's fabulous debut LP of last year. But alas, my excitement waned considerably as the disc spun to it's completion. "Geez, all those songs sound the same!" I angrily snorted. And so, "Wrong" fell to the bottom shelf, collecting cat hair until I decided to give it another chance...and it hasn't left my stereo since. "Wow, this is one of those records where you gotta listen to it more than once to appreciate it!" I spat. Yes, folks, "Wrong" is in fact, no dud, but an album filled with textured power buzz pop melodies, that take a few spins before etching themselves into the "hit songs" section of your brain forever. Fans of Bum and Redd Kross should flip over this stuff, and let me tell ya, I'm glad I gave it that second chance. Although why they picked "Wrong," a title they share with NoMeanNo's biggest selling record is beyond me. - G.L.

Vibrasonic "Don't Leave Me Tired" 7" (Target) A two-man studio project, I'm assuming, of wonderfully trippy psychedelia. "Don't Leave..." has some neat star war, organ, backwards guitar and a kind of British "pop sike" sound to it, reminiscent of The Move and "S.F. Sorrow" period Pretty Things. "The Unloved Insane," on the B-side, finds the duo in an Electric Prunes kind of thang, totally wiggled-out, acid-laced fuzz-psych that's bound to make you beg for more. Excellent!

The Vice Barons "In Space" 7"/"She Male Action" 7" (Drop Out/Drug Beat) These guys are from Brussels, and they play some hip instra crap with real upfront farfesa organ and a surf-garage-sci-fi-sex sound. Both their 4-song EP's are well worth checking out with songs like "Interstellar '69," "Bikini Point," "Swamp Surfer" and "Death Walk Of Frankie Stein." Both EP's are in "monaural hi-fi" as well and have excellent B&W sleeves with sexy babes on the covers. Look for 'em!

The Vindictives "This is My Face" 7" (Vindictives Music Limited) This is the coolest 7" cover I have ever seen. The artwork is outstanding! Reminds me of when my little brothers and sisters would draw on my books with crayons and pens. The Vindictives are a very strange band... the music is very catchy punk rock with a super hokey, dorky feel to it. Lots of "Heys" put in percussive places along with "1,2,3,4's" to boot. The singer is definitely the chief dork in this band, his voice sounds like he really has been breathing a lot of helium. There's almost a "cute" aspect to their style. The band has a very thin sound, extremely punchy, crispy, and hi-end, with very little low end to balance it out, and I'm pretty sure they're trying to sound this way. The singer is the hardest part of this band to deal with, but I still like it... definitely listen to this 5 or 6 times before you return it. I would buy this. - E.H.

Snow Bud & The Flower People "Bonghi!" 7" (Tim Kerr) Trippy sleeve, pretty cool single, too! It's not hard to guess what the A-side is an ode to, and the heavy Blue Cheer-ish heavy rock sound adds to the song's charm. The B-side's "Crying Time is Over" finds these guys in a more Lyres-ish mood, with some neat organ and an overall garagey feel. On very cool green and black swirled vinyl, too.

The Solid Statesmen 7" EP (Bag Of Hammers) The first thing I gotta mention is that the sleeve for this thing is an ultra-cool silkscreen that is sure to draw your attention. The Solid Statesmen play some great Mod rave-up stuff here and all four tunes rock accordingly with that 77 punk sound.

The Spoiled Brats "Jackie's Never Coming Back" 7" (Rip Off) The S.F. "budget rock" scene is an incestuous one for sure. For instance, The Spoiled Brats include ex-members of The Trashwomen and The Fingers. The band looks absurdly wonderful on the sleeve of this and they sound like a 77 U.K. punk group. I haven't heard female vocals this bad since, um, The Shaggs. This is terrible, and great at the same time.

Headwound "Kings of Beer" 7" (Headache)

This record has skulls on the A side label and a crushed head (the Headache logo) on the B side label. The songs are: "King of Beers," "Shut Up," "Terminal Delinquent," and "Keep It In The Country." The last was the most interesting to me, considering I have never run into Nationalist, Pro USA punk rock before. There is also a drawing of someone peeing on the front. These guys are kind of funny in that they combine nationalism with idolizing beer drinking. In some of their lyrics, they border on being white supremacist. The music is actually kind of fun, very simple, sloppy, medium tempo, pop, happy? Certainly not very creative. - E.H.

The Heartbeats "Dead End Street" 7" (Twang!) I quite liked the Heartbeats' single from a year or so ago, but this one left me pretty cold. Going for a more "modern" sound, they've stripped away most of their garage/R'n'B influences in place of a far less interesting, more mainstream sound. The A-side isn't the Kinks tune, and is pretty boring to boot. The B-side's a cover of Bob Dylan's "Seven Days" which is ok, but like the A-side, just didn't move me.

Rev. Horton Heat "The Full Custom Gospel Sounds Of..." CD (Sub Pop) Hey, did anyone see that horrible T.V. show "South Beach" that was on for a while? One episode had a song off of this, "400 Bucks," as background music for a boat chase scene! But I digress. Putting "The Rev" into a studio with Gibby Haynes of The Butthole Surfers might seem like a strange occurrence, but overall the arrangement seemed to work out ok. Full-speed ahead "psychobilly" on tunes like the seductive "Wiggle Stick." Songs like these make me think the Rev and crew could teach The Cramps a thing or two! "Beer.30" and "Bales Of Cocaine" are both pretty funny and "Nurture My Pig" is kinda nutso. Excellent!

Herbal Mixture "Please Leave My Mind" LP (Distortions) This is a really cool LP of rare material by this 1960s U.K. "pop-psych" band. It's hard to believe that this band evolved into The Groundhogs, whose lame barband blues never interested me. I have, however, always enjoyed the song "Machines," which was on that "Electric Sugarcube Flashbacks" LP back in the mid-80s. Well, you get that great song, plus others like the fuzzed-out "Something's Happening." For some reason, you get the title track twice, as well as three different versions of "A Love That's Died." Still, though, the informative liner notes and pure rarity of this band's material is enough to warrant a purchase on your part.

The Hermits "Chicken Bones" 7" (Flintstones) The Hermits sent me their latest single, which like their debut 4-song EP, is cool retro garage rock with a decidedly primitive and twisted bend. The A-side's an out of control tune w/ distorted vocals, chaotic musical backing and a real fucked-up ending. The B-side's "The Shaggle" is a slightly better produced dance number that talks of a dance surely worth trying!

Hi Fi & The Roadrunners "Hurricane" 7" (Victory) These guys (no relation to the French combo featured in this ish) play some Rockabilly/R'n'B type stuff. Hi Fi has lots of tattoos and can howl with the best of 'em, while the Roadrunners provide fairly rockin' backing music on "Hurricane" and "Rocket To Mars." Rev 'em up and go, man, go!

Huevos Rancheros "Endsville" CD (CZ)/"Cindy With A S" 7" (Lucky) This CD, with excellent cover art for the CD by Tom Baggeley, is about a half hour of great instra music, with more than a few nods to good ol' Link Wray, especially the crunching "Huevosaurus." That old Canuck tv show "The Beachcombers"

The Lears "I Won't Remind You" 7" (Prospective) The Lears, who include one Dennis Dalcin of Kaleidoscope zine and Direct Hit recs. fame leads this impressive folkrock style band on this, their debut 7". The A-side has excellent ringing 12-string work and nice harmonies. The flipside's "Flash Of Light" is a Bo Diddley style mod-rocker works well also. Definitely a turntable fave!

Leather Uppers/Icky Boyfriends split 7" (Famous) The Leather Uppers present a couple more stripped-down, guitar and drums only tunes on this. "Come Mysterious" is a crazy instra, while "Senorita" is a fun vocal number. The Icky Boyfriends, who are from San Francisco, contribute a real fun garage type song called "Toenails" that had me boppin' around the room, and a weird discordant song called "Skitty."

The Local Rabbits "The Super Duper EP" CD (En Garde) These guys are dippy, lame pop. There's not a shred of punk rock to these guys. Clean guitar #1, distorted guitar #2, ticky tacky drums, medium/slow tempo, college sounding, and the singer is SUPER lame. I'm not sure if these guys think they're cute or sensitive or what. They trade guitar licks back and forth, borrowing heavily from classic rock and weako white rhythm and blues on some tracks. Bleuuuuuuch! - E.H.

Los Gusanos "Quick To Cut" 7" (Vital Music) This band is

probably most noted for the fact that it contains C.J. of The Ramones in it. Other than that, there's not much else to say. It's fairly pedestrian hard rock with a terrible amount of guitar wanking, especially on the B-side. It sure as hell ain't The Ramones!

Loudmouth "Brenda O'Conner" 7" (Kincora) These guys named themselves after a Ramones song, and it shows. As well, there are elements of The Descendants, All, Hard Ons and other pop-punk type bands. All four songs are melodic and decent enough, but the best for me was the A-side's "Tear My Hair Out." It should be noted that this is a totally DIY effort, right down to the bare bones Xerox sleeve to the hand stamped record label!

King Louie The 69th & The Harahan Crack Combo "Jailbait" 7" (Viscosity Breakdown) On the back of the xeroxed sleeve for this 7" is says: "Warning: this record is an overproduced hunk of crap." Well, maybe when compared to the likes of, oh, say, The Mummies or something. Actually, this two-songer is a pretty decent, with both tunes (the other being "Little Girl") having a revved-up Rockabilly/Garage sound to 'em and a vocalist who sounds like he ate sandpaper before he did the vocals.

Urga Overkill "Saturation" CD (Geffen) Another major label debut for idiomeric indie punk band. A bit more "poished" sounding, but they manage to work bits of punk, new wave, powerpop and even hard rock into a very listenable sound. "Sister Havana" has the kind of riff that'll stick in yer head for days, like some New wave/powerpop "shoulda been a hit" from 79 or so. There's some strange tunes on here, too, like "Bottle Of Fur" and the punky "Crack Babies" and the lovely tribute to "Beverly Hills 90210" called "Heaven 90210." About the only song I don't dig too much is the techno-ish sound on "Dropout," which does however segue into the Husker Du-ish "Enca Kane." CD buyers will also notice the odd "bonus track" at the end of the CD, (well actually you have to fast-forward to it), a bizarre psychedelic thing filled with weird effects and stuff.

Usher Boys "Ice Blue Eyes" 7" (Diesel)

Kind of a slowed down, early American Punk sound. Not very original, but very poppy straight ahead songs with a simple playing style and a very full production. Marc, Timo, and Teyo add quite a few "oohs and aahs" as well as a clap track. Not extremely special, but lots of fun. I would buy this. - E.H.

Bloodloss "In-a-Gadda-da-Change" (Sympathy) I think this review, by Tom Price of Gas Huffer, sums up this record in a way I could not: "Well, I like it. It's like Captain Beefheart meets...uh..." This is not your average release, nor is it for everyone, but I love it. It's the perfect thing to listen to on a gray winter afternoon when you're sitting around stoned out of your mind. Mark Am (Green River, Mudhoney, Monkeywrench) plays guitar, harmonica and synthesizer, Martin Bland drums; and Renestair E.J., Rick Bishop and Guy Maddison of Monroe's Fur fill up the lineup of this crazy band. They've played live, and although I'm not sure how well this well this would translate out of the studio, they would definitely be worth checking out. - L.L.

Blue Blitz/Killroids split 7" (Panx) A couple of French punk bands get together to do a split EP with this neat D.I.Y. label. Both bands are fast and heavy, yet melodic. It's sort of a loss-up to decide who I like best, but after a few listens, I gotta say that Blue Blitz's two tracks are my faves, featuring a kind of speeded-up Stooges sound with great vocals.

Spike "BMW" 7" (Dubious) The front cover of this is a collage of Seattle "personalities," which is pretty cool, actually. Spike play pretty straight-forward mid-tempo rock, with a slight punky edge. It's played well enough, but it's also fairly pedestrian sounding. Nothing to get worked up about, either.

The Spit Muffs "Kit Pickles" 7" (Diamante Negro) The press release for this band says "This is Rock!" and it is. Actually, the A-side is very cool pop-punk with a real melodic and irresistible hook-laden riff that won me over. The flip's "Big Big Ending" is pretty rock, in a fun and sorta sarcastic way.

☆ If you're wondering why the record review section looks screwed-up, we apologize. This was the last to be layed-out, or rather printed out via computer which decided to crash, so what you have here is what we managed to save! ☆ Sorry, but, as they say, "shit happens!" ☆ If you sent something, and it isn't reviewed here, that's why, and once again: SORRY!! ☆

Compilations A Go-Go:

"Battle Of The Garages" Vols. 1 & 2 CD's (Vox/Bomp!) You know, these two CDs are crucial documents of the whole neo-psych/garage revival from the early to mid-'80s. Within four volumes you'll hear the great garage sounds of bands like The Fuzztones, Chesterfield Kings, Miracle Workers, Pandoras, Slicker Boys, Mad Violets, etc. I also love stuff by the United States of Existence, The Crawdaddies and The Mystery Machine. A must for every collector's CD shelf (Remember, kids, CDs are the eight-tracks of the '90s!). - L.L.

"Bloodbath At The Chinese Disco" CD (Sloth/Pomstar) Apparently, there's some neat stuff happening in Calgary, and this nine band compilation attests to that. While a variety of musical styles are represented here, they all fool loosely within the "punk sound." There's pop-punk bands like Field Day, El Camino, Wagbeard and Chix Digg!, straight-forward hardcore from Kentucky Fried Children, Squat and El Caminos. Then there's the intro sounds of Huevos Rancheros and the strange noise of Primords. Overall, a pretty good compilation!

"Bloodstains Across California"/"Bloodstains Across Texas" LP's (Scando Scumbag) Technically speaking, these are bootlegs. Like the "Killed By Death" series, these LPs have a whole bunch of great '77-'82 period Punk Rawk, lifted from various impossible rare 7"ers. The first volume focuses on California and kicks off with Eddie & The Subtitles' great "American Society" (L7 covered it), and it doesn't let up from there. Excellent tunes from bands like Reign of Terror, Child Molesters, Vidiots, Insults, Agent Orange (original version of "Bloodstains"), Plugz, Controllers and Maggots (co-incidentally though, the same Maggots tune is also on "Killed By Death" vol. 5). The second edition concentrates on Texas and features a few more "powerpop" type bands, including the amazing Nervebreakers with "My Girlfriend Is A Rock." There's also some cool stuff from The Stains, Offenders, Skunks, Really Red, Inserts and many more. Cool liner notes and extra loud sound make this pretty essential listening.

"B-Movie Brain" CD (Neurotic Bop) Despite the fact that this purports to be five different bands, I have a sneaking suspicion it's all pretty much the same people with different shticks. In this case, those shticks are The 3D Invisibles (ghoulish punkabilly), The Zombie Surfers (scary vocal and intro surf), The KAOS Killers (spy intro music w/ a "Get Smart" fixation), Screamin' Savage & The Cavemen (primitive Rockabilly) and The Hellbenders (Western Movie Theme Band). Each band is introduced by a "trailer." The fun is that it's all obviously the brainchild of one Rick Mills. It's spooky, it's kooky, it's crazy and it's cool. Dig it!

"Brain Bk" 3X7" set (Casting Couch) Supposedly, this is a box set, but mine came without a box. What you get is ten different bands, some good, some not so good. To start off, the good includes American Soul Spiders' "Stink" (although that's also on their split 7" w/Supersnazz), Blues' crazy "Gimme More! Need More, sounding like early Black Flag, Dogs' Stoges-ish "Replacement Parts" and Red Devil's rockabilly tune "Three Bad Habits." Speaking of rockabilly, The Gibson Bros./Workdogs collaboration here on "Not Fade Away" is pretty rockin' too. I wasn't too keen on Precious Wax Drippings' dance-funk-rock stuff, or stuff by God & Texas and Mosquito, but, hey, I just won't play 'em, right?

"Casting Couch" 7" (Demolition/Munster) Hmmmm, Spanish Munster-related label puts out series of 7"s showcasing fledgling indie labels. This one focuses on the recently relocated to Portland Casting Couch label. Excellent Rockabilly from Red Devils & the two-man Fireworks on side 1. Action Family do a great "I Just Wanna Make Love To You" and Dog do a fine powerhouse rocker on side 2. Comes in a neat round sleeve, too!

"Dumb Rock" CD (Celluloid/Dumb Rock, Vol. 5) 7" (Vital Music) What do all these bands have in common? They're stupid! Well, not really, but the music on this CD fits into that silly, retarded punk rock type genre. A pretty good selection here, with only a couple of throwaways, from bands like Iron Prostate, Functional Idiots, Sea Monkeys, Youth Gone Mad and Rats Of Unusual Size (who do a wacky version of "L.A. Woman"). I think all these songs are exclusive to this CD, too. For more sheer wackiness you may also wish to seek out "Dumbrock, Vol. 5" on Vital Music (PO Box 20247, NYC, NY 10028) which features four bands covering "Tommy" in seven minutes. Yes, you can hear for yourself, bands such as The Lunachicks doing "Kraft Macaroni & Cheese Queen," Aloe Donut blasphemise "We're Not Gonna Take It" and Iron Prostate shredding "I'm Free," plus nine more bands doing selected "Tommy" tunes. On the flipside you can also hear Fly Ashtray, Rats Of Unusual Size, Youth Gone Mad and The Sea Monkeys do The Beatles' late '60s novelty b-side, "You Know My

Name (Look Up The Number)."

"Dustbin Full Of Rubbish" LP (Grants) Rumor has it that the stuff that's on this compilation (from unreleased master tapes) was literally found in a dustbin! Real trippy sleeve art, and some fine British psych and "freakbeat" from bands like 4 Leave Clovers, The Name and Steam Beating Association. There's some unreleased Tomorrow and Action material as well, that's pretty "hissy," but neat to hear. One side two, Spiggy Topes' four songs didn't do much for me as they sound real wimpy, but I did like Marble Greer's brand of flowery psych. A keeper!

"Everything You Always Wanted To Know About '60s Mind Expansive Punkadelic Garage Rock Instrumentals But Were Afraid To Ask" CD (Art! Art!) The title of this one pretty much says it all. 27 garage-punk-psych intros from bands like The Shades, Pinocchio & His Puppets, The Unbelievable Ugliers, Vaquerros, Spellbinders, Beautiful Daze and many more. This is a great concept, even if some of it's been on other comps. before. Great sound quality, and an hour plus duration make this a great CD to lay back and groove to. Plus, it has three songs from "Astrosounds From Beyond The Year 2000" on it. Nuff said.

"Follow That Munster, Vol. 2" (Rock) I bought this 'cause of the fab Mummies pic on the sleeve. Other than the two live, unreleased Mummies tunes on this (one of which is a crazed version of The Hallmarks' "I Know Why"), it's all 6Ts punk/junk. Pretty much unissued stuff, too, with some real killer cuts like The Huntsmen's fuzzy "So Long," The Camenashuns' cool antiwar folk-punker "Hey! Uncle Sam" and The Haymarkets Riot's wiggly "Trip Out On." Although not overly detailed, there are brief liner notes on this with band info, as well. Limited edition of 500, or so it says on the sleeve.

"Killed By Death, Vols. 5, 7 & 13" LP's (Redrum) I hadn't seen any of these for a while, then suddenly I got hold of three more cool volumes filled with rare, high energy 70s punk! Lotsa good stuff on #5, but some of my faves include The Shitdogs' great "Reborn," which you may have heard The Lazy Cowgirls cover, The Maggots' "Let's Get, Let's Get! Tammy Wynette," Riot 303's "Drugs," and X-Terminators' insane "Microwave Radiation." There's only a couple of stinkers here, but overall this is a great LP of obscure punk shit from when punk had not yet broke. Vol. 7 has some real choice shit on it, namely "Big Money" by Village Pistols, "I'm Going Down The Psychopath" by DDT and the twisted "UFO Dictator" by Tampax. It also has a tune on it by The Absentees, supposedly an early version of The Lazy Cowgirls. Vol. 13 is a little different in that it features all California bands, and much of it is unreleased. The sound quality's a bit dodgy, but it still rocks! Real obnoxious stuff from The Snot Puppies, cool organ dominated punk-pop from The Blowdriers, wacked out intros from The Feederz and Naked Lady Wrestlers. Also, the powerpop sounds of The Tarfs and the queerpunk mutations of Inverted Triangle. Now, where the hell are all the other volumes?

"Kill The Flippers With Guitars" CD (Vinyl Japan) Not a bad comp. of (mostly) U.K. indie punk bands. Everyone gets two songs apiece and standouts include The Revs, Leatherface, Hysterics and The Beyonds, a Japanese band that never fail to impress me with their powerpop sound, although their tracks on here are a tad heavier than usual.

"The History Of Northwest Rock, Vol. 1" CD (Jerdan) There's no doubt that Jerdan was a predominant force in spreading the sound of Northwest rock all across the U.S.A. The released a ton of singles and LPs by seminal bands, some that became well-known and some that stayed rather obscure. This CD concentrates on the early years (1959-64), with mostly instrumental and R'n'B based stuff. With 21 songs total, a few of the highlights include "Fog Cutter" by The Frantics, "I Love An Angel" by Little Bill & The Bluenotes (featuring future Wailer Buck Ormsby), "David's Mood, Pt. 2" by Dave Lewis and "J.A.J." by The Kingsmen. No, "Louie, Louie" isn't on here (you can hear many versions of it on Jerdan's "Best Of Louie, Louie" CD), but there is lots of other great stuff to satisfy the Northwest '60s music fan!

"The Hydrogen Atom (Sixties Rebellion, Vol. 11)" LP (Music Maniac/Way Back) This is the first in hopefully a lengthy series of psychedelic tidbits, released in conjunction with the "Sixties Rebellion" stuff, which is a more garage-oriented compilation series. Let it be known there is some wiggly stuff on this, including "The Hydrogen Atom," by The Bedlam Four, "Trans Love Airways," by The Crystal Ball, "Trouble In The Streets," by The Lost Ones, and "Death Bells At Dawn," by The Lords. The abysmal "Semi-Psychedelic," by Pepper and the Shakers, doses out a great comp on a particularly sour note, but all in all this is great, we want more, but we also want liner notes! Why on earth would anyone put out such great stuff without having any sort of liner notes? Some information, any information, about these

bands, would be great. - L.L.

"Mondo Mutiny #1: '60s Bands Pulverize Author Lee and Love (Sixties Rebellion Vol. 8)" (Music Maniac/Way Back) A good idea whose time has come, but this album is uneven, at times downright sacrilegious. For example, "Orange Skies," by the Florida band The Flower Power (who also lose points because of their ridiculous name) made me want to run screaming. However, the collection is saved by a few gems, notably Gonn's cover of "Signed D.C.," Axis Brotherhood's cover of "Signed D.C." and December's Children Ltd.'s cover of (guess what?) "Signed D.C." Actually, "7 and 7 is" and "Little Red Book," among others, get a decent treatment as well. But the best part is Rudi Protudi's cover art, which will keep Love fans occupied for hours, finding hidden messages. Next is a similar tribute to The Yardbirds - my palms are getting sweaty in anticipation. - L.L.

"Psychedelic Microdots, Vol. 3 - My Rainbow Life" CD (Sundazed) Mmmmm, more tasty psych-punk nuggets from the '60s! Even though some of this has been on other comps., the sound quality here (from master tapes) is great. Hear better fidelity versions of The Choir's "It's Cold Outside," "Let's Do Wrong" by The Bougalieu and "5 Years Ahead Of My Time" and "Rainbow Life" by The Third Bardo. You also get stuff by amazing bands like First Crow To The Moon (featuring a young Chris Stein, later of Blondie), The Knight Riders, The Beaten Path and many more. Great CD booklet w/liner notes, pics, etc. included.

Puget Power 4" (Regal Select) So far this has been released in two different sleeves. Mine came with a cheap photocopy of a wrecked car pasted onto a sleeve! Anyway, four cool bands here: Sinister Six do the great and punky "People" a live fave of mine and are followed by Head doing a great, and quick couple of Ramones-ish tunes. Flip it over and here the young and fun Statics doing "I Quit" (in Mono!) and the also cool Flathead with "Wonder Woman." Probably one of the best Puget Power 7"s yet!

"Set It On Fire" (Dog Meat) Another "tribute" thang, this time to The Scientists. Actually, this one fares pretty good, with a good selection of bands playing some of my fave Scientists tunes. Actually, I enjoyed almost all of this, the only real disappointment coming surprisingly from Mudhoney, whose version of "We Had Love" just doesn't seem to have much punch to it (unlike the original). Other covers by bands like The Cheater Sicks, Sugar Shack, Stump Wizards, Vertigo, Mono Men and more seem to fare pretty well, and in some cases almost equal the original.

"Sixties Rebellion, Vols. 1-6" LP's (Way Back/Midnight) Just when you thought it was safe to say you had all the '60s garage comps., along comes this brand-new series of previously unheard gems from the 60s punk vaults! It's be far to insane to try and delve into each volume, suffice to say that they're all mighty impressive! Great cover art by Rudi Protudi adorns each volume (subtitled "The Garage," "The Barn," "The Cave," etc) and there's loads of cool stuff on each one. A few standouts include volume one's unreleased 13th Floor Elevators cut, and tunes by The 5 Canadians I'd never heard before; volume three's "Crystallize Your Mind" by The Living Children and The Celtic's folk-punk-proto-metal mutation "Times With You"; and pretty much everything on volumes 5 & 6 which seem to be compiled from the collection of collector extraordinaire Mike Maresich! Really, though it's all great!

"Too Late To Kiss The Truth" 7" (Snuffy Smile) This is a four-song/album tribute to Snuff featuring Japanese bands - Samantha's Favorite, Coke Head Hipsters, Too Late & Damage is Done - all of whom do excellent versions of the now defunct British pop-punk band's tunes! If you like Snuff, you'll probably love this!

"The Way Things Really Ought To Be" dbl. 7" (Labels Unlimited) A cool double EP set of local punk-hardcore bands paying "tribute" to Rush Limbaugh - not! Intense, deranged and angry punk sounds from the likes of Chicken, Meatminder, Sourpuss and Whipped. Lyrics and sense of humor enclosed. Great! Pick one up at Fallout Records.

"Wild Things - Wyld Kiwi Garage 1966-69" CD (Flying Nun) A very cool comp. put together by John Baker of New Zealand garage and 60s punk groups. Excellent super-informative liner notes and pics, too. Some of this has been on other comps., but in a much lower-fi form. For instance, The Blue Stars' "Social End Product" literally explodes outta yer speakers, as do other tunes by The La Die Da's, Cressendos, Pleazers, Tom Thumb, The Smoke and The Action. Check out Sandy Edmond's reversed-gender version of "Come See Me," Chants R&B's take on "I'm Your Witchdoctor" and the insane version of "7 & 7 is" by Tomorrow's Love!

The Vice Barons have another new 7" put, their third in fact and it's a killer. "Pay!" (Demolition Derby) has four more rockin' intros from this sex-crazed band. Check out the fuzz/twang/bang action on "Thunderpusy" and "Suck-O-Rama." Cool Zorba & The Greeks/Ventures covers, also; The Brentwoods also have another new 7" out, again on the Radio X label. More lo-fi trash-rock with girly vocals and a sort of "Girls In The Garage" mentality/sound prevails. Pure party fun, especially the call 'n' response bit on "Buri Buri Party"; A new garage combo called The Bent Scepters sent me their latest 7" which I wrote away for because MRR slagged it off (meaning it must be good). They have a great Mono Men/Marble Orchard type of sound on the A-side of their 7" (on Prescription records - POB 3194, Iowa City, IA 52244) called "She Freak." The flip is a more organ dominated folk-psych number called "The Curse"; AntiSeen have another split release out with The Blue Green Gods. On TPOS and it comes in a printed paper bag with cut out record middle stickers 'cause the pressing plant refused to put them on the records! The AntiSeen side was recorded live in Germany and has them ripping through a couple of tunes, neither of which are listed on the sleeve. The Blue Green Gods do a cover of The Germs' "Forming" and a good original called "Sudden Death"; Happy Hour records (221 N. First St., Ann Arbor MI 48104) sent some cool 7"s that you should know about: The Hentchmen are kinda stripped-down R'n'B/Garage stuff with guitar, bass and drums (no bass). They sound utterly deranged on their 7" which includes "Red Pony Tail," "The Breather" and the great Gories-ish "Get Out Of My Way (Right Now)." The Hentchmen themselves sent a copy of their debut 7" on their own Front Porch Recs. (5569 Caniff, Detroit, MI 48212), and it rocks with 4 tunes that sound like they were recorded in someone's basement, and probably were! Fortune & Maltese are two guys who play some mid-60s style "beat" music. On their four-song EP, they do a fab cover of The Bobby Fuller Four's "Take My Word," plus three rockin' originals. Ten High are sorta '70s proto-punk-metal bombastic rawk with a screaming female vocalist. Their "Gimme One" 7" is quite cool, and they cover a Kim Fowley song ("Born To Make You Cry") on the flip. Lastly, Kiss Me Screaming had John Sinclair (former MC5 manager) write the sleeve notes of their "Avalanche" 7". Both the A-side and the flip's "Glowing In The Dark" have a Big Star style sound to 'em and are worth checking out; I don't know much about this Beck guy and why he's so popular all of the sudden, but the single Bongload recs. sent is pretty weird; The Phuzz, a fine punk rock combo from California sent me their debut 7" on Kantzalis Recs. (1034 W. "T" St., Ontario, CA 91762). Before each of the four songs is some guy talking about why Punk Rock is dangerous, "anti-social" and against God, Society, etc. All four tunes rock with a melodic early '80s "So. Cal." punk sound; speaking of melodic punk, Bum have a new 7" on the British One Louder label on which they do an original, "Mrs. Rock 'n' Roll" and a bitchin' cover of The Dead Boys' "Won't Look Back." Yeah!

Get Hip sent a bunch of singles, which included The New Bomb Turks' "I'm Weak," a slower-than-usual Mudhoney-ish grinder backed with a revved up cover of The Stones' "Summer Romance." Also, The Sinister Six's "Pain In My Head" b/w "I Can Only Give You Everything" (originally by Them) is a double-fisted garage-punk rave-up. Dig the fuzz-bass on "Everything." On their Get Hip 7", '68 Comeback tackle the old R'n'B tune "Flip, Flop & Fly" and an old gospel number, "He's My Everything." Pretty cool. The Squares give us the 4-song "Get Hip?" 7" which contains some excellent Downliners Sect/Pretty Things style R'n'B and a cover of "Night Of The Sadist" (Larry & The Blue Notes) done as "Night Of The Squares." The Dummies also get a 7" out on Get Hip with more of their trademark stupid/drunk punk. "I'm Gone" is a cover (I don't know who did it originally) that rocks hard, and the flip's got 'em doin' Wanda Jackson's "Let's Have A Party" plus a short intro called (what else) "Beer Drinker." The Blow Pops' second CD, "American Beauties" is even better than their first one, and has some interesting Mod-psych-powerpop things going on. Finally, The Cygnus strike back and redeem themselves in my eyes (after the lame "Learn To Lose" LP) with "I Live Alone," a demented fuzz-pounder that harkens back to their "Rock & Roll" LP. The flip is a fine folk-rock called "Hand In Hand." This single was a teaser for the new LP/CD, produced by Eric Lindgren of Space Negroes/Moving Parts/Mission Of Burma fame, and it is a killer! The new rhythm section is great, and the presence of a theramin on demented tunes like "Lose Your Mind" (a Third Bardo cover), "13 O'Clock Daylight Savings Time" and "Beyond The Calico Wall/STP-00117" is great! With 17 tracks (only 13 on the LP), ranging from fine fuzzed-out garage-punk to psych to folk-rock ballads, this equals, if not surpasses, "Rock And Roll." Also look for a 7" with the "Archie" style cover, plus the hard rockin' "When I'm Down" b/w "Baby What's Wrong," recorded live in Spain; Get Hip, Inc. is also doing some major distribution for other labels, including 1+2 from Japan. Check out the FiFi & The Mach 3 CD, "Attack of the Zombies," it rocks. They sound like a Japanese version of The Ramones with a female singer! They do two Sex Pistols covers, and a tribute to The Stooges called "Raw Power Queen." Get Hip's also re-issuing much Hangman stuff on CD by bands like Thee Headcoats, Kravin A's and many others; speaking of Thee Headcoats, they're on a new 7" EP put out by Cruddy Records here in Seattle. Also on the EP are exclusive cuts from The Untamed Youth, Phantom Surfers and a crazy 6Ts Japanese band called The Bunnies, whose song is also on a weird compilation of Japanese 6Ts bands called "Monster A Go-Go."

Then there's Guitar Wolf, an incredibly raw Japanese trio who have their debut LP, "Wolf Rock" out on the Goner Recs. label (POB 40566, Memphis TN 38174-0566). Probably one of the worst recorded things I've heard lately, and I can't tell if it's intentional or not. There's all kinds of superfluous noise in these grooves, like the record is already scratched and your needle is caked with dirt. They have a kinda Rockabilly-

meets-Heavy Metal sound, and do some Link Wray covers. I dunno...it just sounds bad; on the other hand, The Mad Mongols answer the question "What if The Stooges had been a crazy Japanese Rockabilly band?" Check out their "Bruce Fuckin' Lee" EP on Vinyl Japan. Full-on distorted guitar, maniac "singing", hardcore punk tempos and a slap bass! The title cut is great, with that Kung Fu sound effects and all, and the entire EP really rocks.

CT Faves Scratch Bongowax sent me a couple of new demotapes recently. The "Surfin' Turd" tape includes four blistering punk tunes, including the surf-punk intro title cut plus a new version of "Girl Who Puts Out" and the insane "Aortic Disturbance" and "Space Modulator." The second demo has 8 songs, and includes "Arrgh!" and "Confused," amongst other insanity. Write to Susan Mathewson (2462-f Pleasant Way, Thousand Oaks, Ca 91362) for copies. Patrick Foulhoux, ex of The Waterguns (CT#3) sent a demo by his new band Shit For Brains. This is some pretty intense punk rock, even with the kinda tinny production, but the energy shines through on tunes like "Hand Down Your Head" and "Can't Come In." (49 rue des lionards, 63000 Clermont-Fd., France); The Drags are a cool punk band from California. They sent me a demo that's got some great Sex Pistols/Ramones inspired punk on it, with songs like "Trailer Park Family" and "I Wanna Be A Camie," plus a cover of The Ramones "Oh Oh I Love Her So." Their bassist also puts out Shocking Images, psychotronic film 'zine. (POB 7853, Citrus Heights, Ca. 95621)

More things recently out that are cool (and some that are not) include: Overwhelming Colorfast's new CD, "Two Words" (Relativity). These guys toured with The Ramones, and this one's produced by Kurt Bloch, so it's pretty good. Lotsa melody, good hooks and mix of fast and slower tunes; Speaking of The Ramones, their "Acid Eaters" CD (Radioactive) is way cool! They've been around for almost twenty years, they're still punk and on this one they do all '60s covers! Guest appearances from Traci Lords and Peter Dinklage! Buy it, okay? The Offspring play fast, melodic (and I gotta say it) "Epitaph bands" style punk rock. I loved their first CD, this one's a little more polished and the singer's sounding a little too "Robert Plant-ish" for my liking, but overall it's not bad; Yo Le Tengo's "Painful" (Matador/Atlantic) has some nice pop-psych stuff going on, but a few of the songs are too long for their own good, and also too mellow in spots but worth a listen to; The Aquavivets (who are from S.F. and mention The Phantom Surfers a lot in their press kit) sent me their self-titled CD on Heyday Recs. While I appreciate the effort, I gotta say "This sucks!" It's way too clean, the guitars sound whiney, and they use a drum machine. It's just way too laid-back sounding! A similar problem plagues a couple of LPs ("Go Surfin' With" and "Jupiter C") and a CD ("Surf Guitar") by the German band The Cruncher sent by NPR Records (POB 1121, 2945 Sande, Germany). While the guitars have a pretty authentic surf sound, and they do hella cool surf covers, the damn drum machine gets tired after a couple of tunes; I used to love slot car racing as a kid, and it's with that in mind that I recommend to you The Phantom Surfers' "The Exciting Sounds of Model Road Racing" LP on Hobby Hut Records (535 Stevenson St., S.F. CA 94103). Now this is great intro rock! You can't miss with songs like "Slot Car Named Desire" and "Slotter On 10th Avenue."

The Jigsaws (no relation to The Jigsaw Seen) are a pretty cool mod-powerpop band, and their "Cereal Toy" CD has some great songs on it like "Rat Infested Tomb" and "Female Version Of Me." At times, they have a British "shambling" sound to them, and hints of Creation/Eyes/Birds mod-psych sound. On Suburban Recs., another new Seattle label, though The Jigsaws are from Cambridge, Ma.; I received an advance cassette of the new Southern Culture On The Skids LP, and it's pretty cool. There's a bit more of a C&W influence than before, but I dug "Too Much Pork (For Just One Fork)," "My House Has Wheels" and their insane version of Link Wray's "Jack The Ripper" a lot; I also got an advance tape of Outsideinside's new CD, "Six Point Six" and it rules! Besides the reprising of a couple of tunes off of the 10" (including the extended "Baklava"), there's other cool tunes like "Sky's On Fire," "Crimson Witch" and "Wet Majik Sex Dream." Lee also sent the posthumous final release from Yard Trauma called "Oh My God." Recorded just before they broke up, and produced by Brett Gurewitz (Bad Religion), this CD rocks in a similar vein to "Lose Your Head" - that means hard, fast and fuckin' loud! Yeow! Also new and out on Dionysus is The Humpers' "Dead Last" 7", a great no-frills punker, backed with "Superpower" on which guitarist Jeff takes over the mike. Butt Trumpet's "Primitive Enema" CD is out on the Hell Yeah label and contains 18 demented punk blasts, produced by Geza X who produced many a great So. Cal. punk band. Also check out Sluts For Hire, who feature The Leaving Trains' Falling James. Their 3-song 7" is good stripped-down drunk/punk rock; the new Leaving Trains release "The Big Jinx" is also cool, and one of the only things on SST that's rocked in me in quite some time!

Twang! Records, the great German label (see ad elsewhere for address) sent some great stuff at the last minute: The What...Four's debut LP, which is chock full o' British/European '60s style R'n'B, including a German language version of "Come See Me," and lots more originals and covers; a 10" by girlgroup popsters The Lemonbabies is a little too "lightweight" for my tastes, although they do have great voices; The Gripweeds second 7" appears on Twang!, and "She Brings The Rain" has a tough, garagey sound, while "Strange Bird" shimmers with a nice, jangley folk-rock sound; lastly, The Popnots have a cool '77 style pop-punk sound and their "I Don't Understand"/"Had It Before" single, in a delightful cartoon sleeve, is fun, rockin' stuff; Planet Pimp Records has just released a new 5678's single on which they do a fuzzed-out original called "I Need A Man", plus a unique version of "Long Tall Sally" on the flip. Any truth to the rumor that the gals turned down Ivy Rorschach's offer to produce them? Another Japanese girl combo called The Pebbles debut on the same label with "I'm

Going Shopping" b/w "I Wanna Be Loved By You," both of which are fine '60s punk style originals; lastly, a release I was most excited about is a live LP by the classic S.F. punk combo **Crime**. Unfortunately, "Hate Us Or Love Us, We Don't Give A Fuck" is pretty terrible sound quality and I was, for the most part, disappointed; The Ripoffs have released their second 7" (on Rip Off Records, of course) and it's even better than the first! "Make Up Your Mind" is a killer punk tune with a fab guitar "solo," and "Wild Jane" is fun also; as if there aren't enough '68 Comeback singles out there, we have two more new ones to mention. "It Gets A Little Red" b/w "A Long Time Ago" on the In The Red label pairs a cool Evans original with a Charlie Feathers cover on the flip; On Bag Of Hammers is "The Rub" b/w "Cadillac Man," and with a shakin' R'n'B flavor to both cuts, this is one of faves thus far. Also new on BOH is the hilarious 3 Stoned Men 7" with such odes to green stuff as "Smokin' Dope Feels Good" and "Don't Clinton That Hit". Also, Mike Rep & The Quotas' "Heroes...And Idols" is a strange, Velvet Underground-ish sorta affair. Tons of screeching feedback guitars (on one side courtesy of '68 Comeback's Jack Taylor), minimalist percussion - very cool!; another new Seattle label is Ral City (221 SW 153rd St., #230, Seattle WA 98166) and the two releases I got are a 7" by The Invisible Men, who have a "budget rock" sound and may contain members of both The Statics and The Fallouts, on "Frustrator" and "Real Creepy" (a Dwarves cover). Sick & Wrong are always a riot, and "Pickup (Some Beer)" b/w "Slap Your Meat" are ridiculous, but rockin' messes of idiocy.

The Sugar Rays broke up at the end of January '94, with two of the members forming The X-Rays, who are rawer, faster and undoubtedly more rockin' than their previous combo. Their demotape (available from Wa-Hey!) features such ditties as "Nitro Burnout," "Bellingham" (!) and "Trashed Out." Look for future releases by them on Get Hip and other indie labels; Larsen Recordz, one of my fave French labels, has thrilled me again with its CD release by The Wait. They're a fast-paced power-pop trio that does great, catchy originals and really fast versions of Pink Floyd's "Lucifer Sam" and Television's "See No Evil"; I never much cared for Hole, but I gotta say that the latest release, the "Live Through This" CD (DGC) is pretty rockin'. A helluva lot more tuneful than previous efforts, that's for sure! I also feel for Courtney's loss...; Astroburger just sent their new CD, "In Orbit," which is on Big Ball again. Of course, it's great and features a slew of nice garage-pop vocal numbers, and some wiggled out intros, too; The Time Lodgers CD mentioned in the Perfect Pop article is also out. Called "Sometimes Never," it's filled with shimmering folk-pop tunes; I also recommend the latest Prisonshake CD, "The Roaring Third" with its cool early '70s Lou Reed/New York Dolls/Stones sorta sound; a "legendary" '70s Houston punk band, The Hates (see Ear Piercing Punk, issue #3), have a full-length CD on Bullet! Records from Germany. It's way cool ultra-fast, but melodic pissed-off punk with tracks recorded between 1979-92; more '68 Comeback! A full-length CD on Sympathy, and their best yet. Cool bluesy, yet twisted rock, with covers like "Bo Diddley '69" and "Tobacco Road," to name a few; Lately, Bomp! has re-released some seminal stuff on CD, such as Stiv Bators' "Disconnected" with some cool bonus live tracks, as well as a "companion" CD called "L.A., L.A." which is a bit patchy, especially towards the end, but the rare early singles cuts are way cool. The Dead Boys' famous "live" LP, "Night Of The Living Dead Boys" is also out. Seems to have been remastered from a vinyl source, and the bonus tracks from a "reunion" show (w/ Rick Deminger?!), are garbage; a Tav Falco's Panther Burns CD entitled "Deep In The Shadows" on the related Marilyn label collects some of his massive output circa 1989, including his own "Cuban Rebel Girl," plus swell covers of The Crestones' "She's A Bad Motorcycle" and The Nightcrawlers' "Running Wild."

The Lyres are back, once again, with another new 7" on Moutly records. Featuring a couple of cover, Mono Man and crew tackle The Mystic Tide's "Stay Away" and The Daily Minimum Requirement's "Grounded," and both are rockin'; the related Distortions label has also released the new Love "Girl On Fire" single, on which Arthur Lee and some young newcomers do a speedy Ramones-style punker on the A-side, and a not-so-exciting slow blues/rock number on the flip; Paintchip Records sent these really cool 7"ers by The Dugans, whose "Suckerpunch" and "Darlene" are lo-fidelity pop-punk; Dryer's "Letterbox" EP is some pretty amazing powerpop/punk stuff with neat male/female vocals; and The Disciples of Agriculture doing catchy country-punk on "In My Town" and "See Through You"; Headache sent the new, fab, loud and rockin' "L.B. M.F." 7" EP by The Devil Dogs, on which they re-do "Shakey Sue" with some smokin' sax, and three new tunes; I'm also enjoying the double 7" on Munster (via Get Hip) by Cerebros Exprimos (Squeezed Brains) on which they do covers of Redd Kross and The Who; and, of course, the El Vez 12" EP "Not Hispanic," (again on Munster) which is brilliant updated Elvis with a Mexican slant; another new Monarchs single arrives, this time with three crummy sounding garage-punk rave-ups, including the strange "Satellite"; if you read in The Gears interview a bit about Skull Control, and want to hear more, check out their "Radio Danger" CD on Iloki, it's pretty rockin'. It's even got ex-Gems, ex-Nirvana guy Pat Smear playing on one song; I also dig the new Ritchies CD "Pet Summer," an excellent selection bouncy punk from this German band on We Bite Records; CT faves The Insomniacs return with the six-song 10" on Estrus. It's great Mod-Powerpop, with a decidedly '60s bent. They re-do "My Favorite Story," from their first 7", plus a really cool version of Dave, Dee, Dozy, Mich and Tich's "You Make It Move," a new label started up by Derek Dickerson of The Untamed Youth is called Ecco-Fonic. Derek's solo intro 7" (credited to "Deke Dickerson") features a wiggled-out twangy number, and a slow, Link Wray style tune. The Dave & Deke Combo play excellent roots rockabilly on their Bucket-Lid debut, as well; also check out the ultra-punk-rockin' split 7" by The Spoiled Brats & Buttafucco on Maximumrockroll Records, if you can believe it! Great un-P.C., female vocals powered stuff; and Los Hueveos'

speedy obnoxious punk on their "Kiss My Cruiser" 7" (Moo-La-La, 1114 21st St., Sacramento, CA 95814).

Mudhoney have a new CD5 out with Jimmie Dale Gilmore. On it, Mudhoney cover Jimmy Dale and vice versa, they do a song together and overall you get three actual songs since two are done twice; Shonen Knife's second major label CD for Virgin is "Rock Animals" and shows the band headed into a fairly uninteresting hard rock/commercial vein. Even re-mixing by Gumball's Don Flemming didn't do the trick, it still doesn't rock; The Leather Uppers definitely rock, and with their expanded three-man line-up, they rip through 12 tunes in under one half hour on "Ok...Don't Say Hi" (Past II), with hilarious songs such as "Frustrated Pimp" and "Riot At The Nude Beach."

On the 'zine front, you should know about **Panic Button**, which is put out by the infamous Ben Weasel. #2 has a great interview w/ Johnny Ramone, plus Ben backstage at a Nirvana show and other crazy stuff. (\$2.00 to POB 62, Prospect Hts, IL 60070); **Submerge**, an "indie rock" 'zine from the U.K. is all over the place musically, and written from too much of a gooney-eyed girl/groupie standpoint sometimes, but issue #7 does have cool articles on The Mystreated, Muffs, Gumball, Posies and Redd Kross plus a four band 7" w/ a great unreleased Headcoats tune, Gumball covering The Germs and a couple of decent tracks by Stewed and Lovesick. (35 Lickey House, North End Rd., London W914-9UQ); **Ralph** is a monthly, handprinted selection of cool poetry from Ralph Alfonso, Box 505 - 1288 Broughton St., Vancouver B.C., Canada V6G 2B5; **Noises In The Garage** is another new 'zine I just got hip to. The editor has incredibly similar tastes to yours truly, and #2 has stuff on The Queers, Tesco Vee, Didjits, Half Japanese, The Queers and Sinister Six. (POB 712, Lawrence, KS 66044-07112); also, **Bad Trip** #3 is out with stuff on '60s legends Little Phil & The Night Shadows, Greg Shaw, The Bevis Frond, Waste Kings, Jeff Dahl, The Tommyknockers and more; I would like recommend the cool **Freakout USA**, a great 'zine with stuff on The MC5, Romulans, Mouse & The Traps, Japanese Garage and more. Editor Efram Turchick moved from Tucson to Seattle, but I don't know his new mailing address! I must also mention **Pool Dust**, Wex Lundry's skateboarding 'n' cool music 'zine. Free inside Seattle, more elsewhere. Write to: POB 85664, Seattle, Wa. 98145-1664, USA; Of course, I somehow managed to leave **Gearhead** out of the 'zine review section, but issue #1 is way cool, with stuff on The Didjits, Rat Fink, reviews and more from the "drag race underground." It also came with a Supercharger/Gas Huffer split 7" with both bands covering The Rezillos! #1 may be sold out, #2 hits the stand shortly. Write to: Mike Lavella, 421219, S.F., Ca 94142-1279; and lastly, Greek vinyl fan Apostolos Kanakaris is appealing to labels and fans alike to "Save The Vinyl." People interested in helping to preserve this format for Rock 'n'Roll music should write him at: 24A Queen Ogla Ave., 54641 Thessaloniki, Macedonia, Greece. That, my friends, brings it all to a close. Catch ya on the rebound!

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